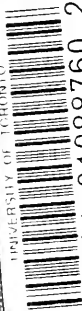


UNIVERSITY OF TORONTO



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HANDBOUND
AT THE



UNIVERSITY OF
TORONTO PRESS

THEATRUM
POETARUM ANGLICANORUM.

CONTAINING
THE NAMES AND CHARACTERS
OF ALL THE
ENGLISH POETS,
FROM
THE REIGN OF HENRY III.
TO THE CLOSE OF
THE REIGN OF QUEEN ELIZABETH.

BY EDWARD PHILLIPS,
THE NEPHEW OF MILTON.

FIRST PUBLISHED IN 1675,
AND NOW ENLARGED
BY ADDITIONS TO EVERY ARTICLE FROM SUBSEQUENT
BIOGRAPHERS AND CRITICS.

- - - Ο δ' ὀλβιος ὅτινα Μῆσαι
φιλεῖνται, γλυκερὴ οἱ ἀπὸ σωματος φέει ἀνδρῶν.

Hesiod Theog. v. 96.

CANTERBURY:
PRINTED BY SIMMONS AND KIRKBY,
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ADVERTISEMENT.

EDWARD PHILLIPS, son of Edward Phillips, who came from Shrewsbury, and rose to be secondary in the Crown-office, by Anne, sister of John Milton, the poet, was born in the Strand, near Charing Cross, in August 1630, and received his earliest education under his uncle. Milton, after his return from Italy, “ hired,” says Johnson, “ a lodging at the house of one “ Russell, a taylor, in St. Bride’s church-
 “ yard, and undertook the education of
 “ John and Edward Phillips, his sister’s
 “ sons. Finding his rooms too little, he
 “ took a house and garden in Aldersgate-
 “ street, which was not then so much out
 “ of the world as it is now : and chose his
 “ dwelling at the upper end of a passage,
 “ that he might avoid the noise of the
 “ street. Here he received more boys to
 “ be boarded and instructed.” After re-
 A 2 lating

lating the plan of education pursued here, he adds, with his usual acrimony: "From
 " this wonder-working academy, I do not
 " know that there ever proceeded any man
 " very eminent for knowledge: its only
 " genuine product, I believe, is a small
 " History of Poetry, written in Latin, by
 " his nephew Phillips, of which, perhaps,
 " none of my readers has ever heard."

In 1648, Phillips became a student of Magdalen Hall, in Oxford, where he continued till 1651; and the title of the work above-mentioned, as given by Anthony Wood, is in the following words.

" *Traſtatulus de carmine Dramatico Poetarum, præſertim in choris Tragicis, et veteris Comœdiæ.*

Compendioſa enumeratio Poetarum (ſaltem quorum fama maxime enituit) qui a tempore Dantis Aligerii uſque ad hanc ætatem claruerunt: nempe Italorum, Germanorum, Anglorum, &c."

Theſe two things were added to the ſeventeenth edition of Joh. Buchlerus's book, entitled, "*Sacrarum profanarumque phraſium Poeticarum Theſaurus,*" &c. Lond: 1669, 8vo.

Johnſon

Johnson therefore entirely forgets, or passes by, the “*Theatrum Poetarum*,” published in 1675, on which the present compilation is founded: and of which the reader is requested to attend to the opinion of a lamented author, who on the subject of poetry, must be admitted by all impartial judges, to have far exceeded that able biographer, not only in taste, but in learning. The following is the full title of Phillips’s book.

“*Theatrum Poetarum*, or a compleat collection of the Poets, especially the most eminent of all ages, the Ancients distinguish’t from the Moderns in their several alphabets. With some observations and reflections upon many of them, particularly those of our own nation. Together with a prefatory discourse of the Poets and Poetry in general.

By Edward Phillips.

— ο δ’ αλθις οὔτινα μυσᾶι
φιλεῦνται γλυκερῇ οἱ ἀπο σοματος ῥεει ἀυδῆ.

Hesiod. Theogn.

London. Printed for Charles Smith, at the Angel, near the Inner Temple-gate in Fleet-street. Anno MDCLXXV.”

The late poet-laureat Warton, in his edition of Milton's juvenile poems, * says,
 “ *There is good reason to suppose, that MIL-*
 “ *TON threw many additions and corrections*
 “ *into the THEATRUM POETARUM, a book*
 “ *published by his nephew Edward Phillips,*
 “ *in 1675. It contains criticisms far above*
 “ *the taste of that period: among these is the*
 “ *judgment on Shakspeare†, which was not*
 “ *then, I believe, the general opinion, and*
 “ *which perfectly coincides both with the sen-*
 “ *timents and words of Milton in L' Allegro :*

“ Or sweetest Shakspeare, fancy's child
 Warble his native wood-notes wild.”

Again, in his History of English Poetry,‡ he says, “ *Phillips, Milton's nephew, in a*
 “ *work which I think discovers many traces of*
 “ *Milton's hand, calls Marlow,*” § &c. “ *Such*
 “ *criticisms,*” he adds, “ *were not common*
 “ *after the national taste had been just corrup-*
 “ *ted by the false and capricious refinements of*
 “ *the court of Charles the second.*” ||

* P. 60. † See this volume, p. 240. ‡ III. p. 440.

§ See this volume, p. 113, 116. || After such praise, the censure of that tasteless though useful, drudge, Anthony Wood, who calls the work a “ brief, roving, and cursory account (without time) of the antient and modern poets, need

From this book of Phillips, all that the compiler of the present work had occasion to select, were the English poets, which were most awkwardly placed in the alphabetical order of their *christian* names : and of these the present volume comes no lower than such as flourished as early as the close of Queen Elizabeth's reign.

They are now changed into a chronological order, of which the advantage seems sufficiently obvious.

To these, which are printed at the commencement of every article between inverted commas, the Compiler has added such particulars as amount to a brief life of each poet, with such lists and dates of their writings, and estimates of their characters and genius, as subsequent biographers and critics, and his own reading and observation have furnished him with. His great authority and luminary has been that admirable critic and historian, Mr. Tho-

need be little regarded : especially as the same page which contains it, calls his uncle, our immortal and divine epic poet, " that villainous leading incendiary John Milton." Ath. II. p. 1117.

mas Warton, in his three quarto volumes on English Poetry: and of this elegant writer, he has, as far as possible, used the very words, because he knew every alteration would mar their beauty or their propriety.

The indefatigable, though tasteless Anthony Wood, has principally supplied him with facts and dates, but the modern books of biography and criticism have not been neglected; and every writer of poetry, omitted by Phillips, with whose name the compiler's researches could furnish him, has been introduced in his proper place, though not under a separate title; such distinction having been shewn to those only, whom Phillips thought worthy to be inserted in a list of English poets.

6th May, 1799.

PREFACE

P R E F A C E

BY EDWARD PHILLIPS,

TO HIS

THEATRUM POETARUM.

To the most learned, vertuous, and by me most honour'd Pair of Friends Thomas Stanly,* of Cumberlo Green in Hertfordshire, and Edward Sherburn*, Clerk of his Majesties Ordnance in the Tower of London, Esq^s.

ASoft as I seriously consider with myself most worthy associates in learning and vertue, and my most honoured friends, what a vast difference there is, or at least

* Of these two poets the account will belong to the reign of Charles II. which with those of James I. and Charles I. is intended to form another volume. *Editor.*

seems

seems to be, between one part of mankind and the other; how near the intelligence of angels the one; how beneath the ingenuity and industry of many brute animals the other; how aspiring to the perfection of knowledge the one; how immersed in swinish sloth and ignorance the other; I am apt to wonder how it could possibly be imagined that the same rationality of soul should inform alike, as we are obliged to believe by the authority of sacred scriptures, and the doctrine of the soul's immortality, the whole mass and frame of human nature; and not rather that there should be a gradation of notion from the lowest brute up to the angelic region! But that calling to mind the common maxim of philosophy, that the perfection of soul is the same in the infant as in the ripe of age, only acting more or less vigorously according to the capacity of the organs, I thence collect that there is also a different capacity of the organs, whence ariseth a different spirit and constitution, or some intervening cause, by which it either acts or lies dormant even in persons of the same age. The first is that "*Melior Natura*" which

which the poet speaks of, with which whoever is amply endued, take that man from his infancy, throw him into the deserts of Arabia, there let him converse some years with tygers and leopards, and at last bring him where civil society and conversation abides, and ye shall see how on a sudden the scales and dross of his barbarity purging off by degrees, he will start up a Prince or Legislator, or some such illustrious person ! The other is that noble thing called Education ; this is that harp of Orpheus, that lute of Amphion, so elegantly figured by the poets to have wrought such miracles among irrational and insensible creatures ; which raiseth beauty even out of deformity ; order and regularity out of chaos and confusion ; and which if thoroughly and rightly prosecuted, would be able to civilize the most savage natures, and root out barbarism and ignorance from off the face of the earth ! Those who have either of these qualifications singly, may justly be termed Man ; those who have both united in a happy conjunction more than men. Those who have neither of them in any competent measure, certainly,

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in the conduct of their lives less than men. And of this last sort is composed that greatest part by far of *our* habitable world (for what the nature and distinction is of the inhabitants of other orbs is to us utterly unknown, though not any where circumscribed but diffused alike through the four quarters) commonly called the vulgar or multitude: I mean not altogether those of the lowest birth or fortune; but those of what degree or quality soever who lead SARDANAPALIAN lives, τὴν σαρδαναποδὴν τροπὴν, as the philosopher hath it, not caring to understand ought beyond to eat, drink, or play! And no wonder if the memories of such persons as these sink with their bodies into the earth, and lie buried in profound obscurity and oblivion; when even among those that tread the paths of glory and honour, those who have signalized themselves either by great actions in the field, or by noble arts of peace, or by the monuments of their written works more lasting sometimes than brass or marble, very many, especially of the writing party, have fallen short of their deserved immortality of name, and lie under a total eclipse, or at least cast
but

but a faint and glimmering light, like those innumerable seeds of stars in the Galaxy, not distinctly to be discerned by any telescope! And indeed there is an exact resemblance between the fate of writers and the common fate of mankind: for as in human affairs some men never so virtuously, never so bravely acting, are passed by unvalued, unrewarded; or at least not deserving ill, fall by unhappy lot into unreasonable hands and miseries far worse than death; others for no desert are hoisted up to honours which of right belong not to them; or being guilty of things worthy utmost shame or punishments, yet scape the stroke of justice, and oft times with hoary heads go down to the grave in peace; some deserving well, meet with rewards suitable to their merits; others with contempt due to their no deserts, or if criminal with punishments proportionable to their crimes: so in the state of learning, among the writers of all ages, some deserve fame and have it; others neither have nor deserve it; some have it, not deserving; others though deserving yet totally miss it, or have it not equal to their deserts!

deserts! And these are the men who require our most peculiar consideration, and for whose sake chiefly it is that this design hath been undertaken. For though the personal calamities of poor wretched mortals are the highest object of human pity, yet methinks there is something of compassion due to extinguished virtue, and the loss of many ingenious elaborate and useful works; and even the very names of some who having perhaps been comparable to Homer for heroic poesy, or to Euripides for Tragedy, yet nevertheless sleep inglorious in the crowd of the forgotten vulgar. And for as many of those names of writers whether more or less eminent, as have been preserved from utter oblivion, together with an account for the most part of what they writ, all learned men, especially such as are curious of antiquity, are obliged to those generous registers, who have been studious to keep alive the memories of famous men, of whom it is at least some satisfaction to understand, that there were once such men or writings in being. However, since their works having by whatever casualty perished, their names, though

though thus recorded, yet as being dispersed in several authors, and some of those not of the most conspicuous note, are scarce known to the generality even of the learned themselves, and since of later ages the memories of many whose works have been once made public and in general esteem, have nevertheless through tract of time, and the succession of new generations fallen to decay and dwindled almost to nothing; I judged it a work in some sort not unconducting to a public benefit, and to many not ungrateful to muster up together in a body, though under their several classes, as many of those that have employed their fancies in the several arts and sciences, as I could either collect out of the several authors that have mentioned them in part, or by any other ways could come to the knowledge of. But finding this too various and manifold a task to be managed at once, I pitched upon one faculty first, which, not more by chance than inclination, falls out to be that of the POETS, a science certainly of all others the most noble and exalted, and not unworthily termed DIVINE, since the height of poetical rapture

ture hath ever been accounted little less than
 DIVINE INSPIRATION. Pardon me there-
 fore, most honoured friends, if having un-
 dertaken a province more weighty and dif-
 ficult than the account of any other art or
 science, and which beyond all others exer-
 ciseth the utmost nicety and sagacity of
 judgment, I ambitiously make address to
 the patronage of persons of so fair a repu-
 tation, as well in poetry as other parts of
 learning, and who are yourselves parties
 not obscurely, or without just merit con-
 cerned, whom against whatever may hap-
 pen either of deserved or undeserved cen-
 sure, I crave leave in the first place to have
 recourse to as advocates, in the next to ap-
 peal to as judges, it being studiously my de-
 sire to anticipate as much as possibly in me
 lies, all that can be said of prejudice or ex-
 ception; which, if I foresee aright, will
 amount only in the main to one grand ob-
 jection, namely, the omitting of some that
 ought to have been mentioned, and the
 mentioning of others, that might without
 injury have been omitted. As to the first
 part of this objection, I have nothing to
 do, but humbly to beg the pardon of the
 persons

persons so neglected, if alive, or otherwise of the concerned reader in their behalf. Not that I think myself obliged to receive prescriptions from any, but whom I think competent to judge who are and who are not worthy ; but as being not altogether unconscious to myself, and conceiving it no disparagement to acknowledge, that for haste and want of that profound leisure and other advantages, which are requisite for the bringing of all endeavours to maturity, (though I question whether ever any human work was ever yet so perfect as might not admit either of addition or diminution) many things may possibly have been omitted, some things also mistaken ; though I dare confidently avouch, that of very conspicuous note there have been forgotten very few, if any ; and for those, who pretending, and not without reason, to poetical fancy or judgment equal to many that have written with applause, yet nevertheless have contented themselves to be wise, ingenious or judicious only to themselves, not caring to transmit any memorials to posterity ; certainly these men, though able to contend with Apollo himself, cannot in

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reason

reason challenge to themselves a place among the poetical writers, except upon the testimony of some very authentic author. What shall we say of those, who studying, no doubt, public benefit above private fame (for so in charity we ought to believe) have forborn to set their names to what they have written; which, if by any kind of intelligence they could be recovered, it would be a most unmannerly thing to divulge his name to the world, who thinks fit to have it concealed. Sorry I am, I cannot pay a due respect to Mr. ANONYMOUS, but he is the author of so many books, that to make but a Catalogue of them, would require a volume sufficient of itself. Others there are, who vouchsafe but the two first letters of their names; and those, it is to be supposed, desire to be known only to some friends, that understand the interpretation of those letters, or some cunning men in the art of divination. Now, as to the last part of my objection, I have so much the more confidence to stand upon my own justification, by how much I rely upon this maxim, that it is less injustice to admit of twenty that deserve no notice or mention, than

than to omit one that really deserves. And here, methinks, there seems to arise a large field of examination or distinction, between those that are in truth of no value or desert, and those that are generally reputed so. It is to be observed, that some have been once of great esteem, and have afterwards grown out of date ; others have never arrived to any esteem, and possibly in both cases the merits of the cause may have been various on either side. Yet I am apt to believe, that as it is a more frequent thing to over than undervalue, so a universal contempt is a shrewd, not infallible, sign of an universal indefert : the reason is plain, for though no doubt the number of the judicious and knowing is as great, if not greater than ever, yet most confessedly not so great as that of the ignorant or only superficially knowing. There are many that think, few only can judge ; therefore things of the most transcendent excellence are for the most part only valued by persons of transcendent judgment ; whereas the indifferent and plausible are received with general and vulgar applause. So that those works, which being advantageously pub-

lished, nevertheless obtain no fame, may be justly suspected of little or no worth ; since had they been excellent, they might, falling into the hands of the few that judge, have been buoyed up by their authority : had they been plausible, they would have been cried up by many that think. And shall such very ignote and contemptible pretenders be allowed a place among the most renowned of poetic writers, among so many laureated heads, with the triumphant wreath of Parnassus ?

I beg your favourable attention ; yours in the first place, most equal judges ; yours in the next, most courteous readers ! Let me plead a little for the well-meaners only, as something sympathising with those, for whom I plead : virtue will plead for itself, and needs no advocate. First let it be considered, that no man designs to write ill ; every one either writes well, or would write well. It is not in the power of mortal man to discover that wit, judgment, fancy, or industry, with which he never was endowed, and without most of which, if not all, a good poem cannot be written. It is his hard fate therefore, who, void of
all,

all, becomes a dabler in poetry: we are not all born *heroic* poets, nor writers of sublime tragedy. However, there is no poetical volume, be it never so small, but it requires some pains to bring it forth, or else a notable fluent knack of rhyming or versifying. And how small a matter is it for never so trivial a work, before it comes to be condemned to the drudgery of the chandler, or tobacco-man, after the double expence of brain to bring it forth, and of purse to publish it to the world, to have this memorial--- “ *Such a one wrote such a thing.*” Besides, that it will easily be imagined in works of this nature, that we write as well to the inquisitive as the judicious, to the curious as the critic. There are many busy inquirers after books; not good books, but books; what hath been written on such or such a subject. For these men who would grudge the slight mention of a book, and its author, yet not so far as to condescend to the taking notice of every single-sheeted pie-corner poet, who comes squirting out with an elegy in mourning for every great person that dies.

As for the antiquated and fallen into ob-

scurity, from their former credit and reputation, they are for the most part those that have written beyond the verge of the present age. For let us look back as far as about 30 or 40 years, and we shall find a profound silence of the poets beyond that time, except of some few dramatics, of whose real worth the interest of the now flourishing stage cannot but be sensible. Is antiquity then a crime? No, certainly; it ought to be had in veneration. But nothing it seems relishes so well as what is written in the smooth style of our present language taken to be of late so much refined. True it is, that the style of poetry till Henry the VIIIth's time, and partly also within his reign, may very well appear uncouth, strange and unpleasant to those that are affected only with what is familiar and accustomed to them. Not but there were even before those times, some that had their poetical excellencies, if well-examined, and chiefly among the rest, Chaucer, who, through all the neglect of former-aged poets, still keeps a name, being by some few admired for his real worth; to others not unpleasing, for his
facetious

facetious way, which joined with his Old English, entertains them with a kind of drollery. However, from Queen Elizabeth's reign, the language hath been not so unpolished, as to render the poetry of that time ungrateful, to such as at this day will take the pains to examine it well. Besides, if no poetry should please, but what is calculated to every refinement of a language; of how ill consequence this would be for the future, let him consider and make it his own case, who being now in fair repute, and promising to himself a lasting fame, shall, two or three ages hence, when the language comes to be double refined, understand (if souls have any intelligence after their departure hence, what is done on earth) that his works are become obsolete and thrown aside. If then their antiquated style be no sufficient reason, why the poets of former ages should be rejected, much less the pretence of their antiquated mode or fashion of poetry, which, whether it be altered for the better or not, I cannot but look upon it as a very pleasant humour, that we should be so compliant with the French custom, as to follow set

fashions, not only in garments, but also in music, (wherein the Lydian mood is now most in request) and poetry. For clothes, I leave them to the discretion of the modish, whether of our own, or the French nation: breeches and doublet will not fall under a metaphorical consideration. But in arts and sciences, as well as in moral notions, I shall not scruple to maintain, that, what was “*verum et bonum*” once, continues to be so always. Now, whether the trunk-hose fancy of Queen Elizabeth’s days, or the pantaloen genius of ours be best, I shall not be hasty to determine, not presuming to call in question the judgment of the present age: only thus much I must needs say, that custom and opinion oft-times take so deep a root, that judgment hath not free power to act.

To the ancient Greeks and Latins, the modern poets of all nations, and for several ages, have acknowledged themselves beholding for those, both precepts and examples, which have been thought conducing to the perfection of poetry; for the manner of its garb and dress, which is verse, we in particular to the Italians, the
first

first of the moderns, that have been eminently famous in this faculty ; the measure of the Greek and Latin verse being no way suitable to the modern languages. And truly, so far as I have observed, the Italian stanza in heroic poem, and the sonnet, canzon, and madrigal in the lyric, as they have been formerly more frequently made use of by the English, than by any ; so, except their own proper language, they become none better than ours ; and therefore having been used with so good success, I see no reason why they should be utterly rejected. There is certainly a decency in one sort of verse, more than another, which custom cannot really alter ; only by familiarity make it seem better. How much more stately and majestic in epic poems, especially of heroic argument, Spenser's stanza (which I take to be but an improvement upon Tasso's *Ottava Rima*, or the *Ottava Rima* itself, used by many of our once-esteemed poets) is above the way, either of couplet, or alteration of four verses only, I am persuaded, were it revived, would soon be acknowledged : and in like manner the Italian sonnet and canzon, above Pindaric ode,

ode, which, whatever the name pretends, comes not so near in resemblance to the Odes of Pindarus, as the canzon, which though it answers not so exactly, as to consist of Stroph, Antistroph and Epòd, yet the verses, which in the first stroph of the canzon, were tied in no fixed number, order or measure, nevertheless in the following strophs return in the same number, order and measure, as were observed in the first: whereas, that which we call the Pindaric, hath a nearer affinity with the Monostrophic, or Apolelymenon, used in the choruses of Æschylus's tragedies. One thing more is to be observed, between the Italian verse and ours, namely, that the disyllable, which in that language is the only way of riming, is also in ours very applicable to rime, and hath been very much used formerly; I was going to say, with as much grace sometimes, if not more than the monosyllable; but that I am loth to appear too singularly addicted to that, which is now so utterly exploded, especially since there are other things of much greater consequence than the verse. Though it cannot be denied, but that a poetical fancy

is

is much seen in the choice of verse, proper to the chosen subject; yet however, let the fashion of the verse be what it will; according to the different humour of the writer, if the style be elegant and suitable, the verse, whatever it is, may be the better dispensed with. And the truth is, the use of measure alone, without any rime at all, would give far more ample scope and liberty both to style and fancy, than can possibly be observed in rime; as evidently appears from an English heroic poem, which came forth not many years ago, and from the style of Virgil, Horace, Ovid and others of the Latins, which is so pure and proper, that it could not possibly have been better in prose.

Another thing yet more considerable, is conduct and design in whatever kind of poetry, whether the epic, the dramatic, the lyric, the elegiac, the epænetic, the bucolic, or the epigram, under one of which all the whole circuit of poetic design, is one way or other included. So that whoever should desire to introduce some new kind of poem, of different fashion, from any known to the ancients, would do no
more

more than he that should study to bring a new order into architecture, altogether different both from the Doric, Ionic, Corinthian, Tuscan and Composite. Epigram is, as it were, the sag end of poetry, and indeed consists rather of conceit and acumen of wit, than of poetical invention: yet it is more commendable to be a Martial in poetry, than Juvenal's Codrus in heroic poetry. The Epænetic comprehends the hymn, the epithalamium, the genethliacon, or what else tends to the praise or congratulation of divine, or on earth eminent persons. The bucolic or eclogue, pretends only the familiar discourse of shepherds about their loves, or such like concerns: yet under that umbrage, treats oft of higher matters, thought convenient to be spoken of rather mysteriously and obscurely, than in plain terms. The elegiac seems intended at first, for complaints of crosses in love, or other calamitous accidents; but became applicable afterwards to all manner of subjects and various occasions. The lyric consists of songs or airs of love, or other the most soft and delightful subject in verse, most apt for musical com-

composition, such as the Italian sonnet ; but most especially canzon and madrigal before-mentioned, and the English ode heretofore, much after the same manner. The dramatic comprehends satire, and her two daughters tragedy and comedy. The epic is of the largest extent, and includes all that is narrative, either of things or persons, the highest degree whereof is the heroic, as tragedy of the dramatic, both which consist in the greatness of the argument. And this is that which makes up the perfection of the poet ; in other arguments, a man may appear a good poet, in the right management of this alone, a great poet. For if invention be the grand part of a poet or *maker*, and verse the least, then certainly the more sublime the argument, the nobler the invention, and by consequence the greater the poet. And therefore it is not a meer historical relation, spic't over with a little slight fiction, now and then a personated virtue or vice rising out of the ground, and uttering a speech, which makes a heroic poem. But it must be rather a brief obscure or remote tradition, but of some remarkable piece of story,

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in which the poet hath an ample field to enlarge by feigning of probable circumstances: in which, and in proper allegory, invention, the well management whereof is indeed no other than decorum, principally consisteth; and wherein there is a kind of truth even in the midst of fiction. For whatever is pertinently said by way of allegory, is morally, though not historically true; and circumstances, the more they have of verisimilitude, the more they keep up the reputation of the poet, whose business it is to deliver feigned things, as like to truth as may be; that is to say, not too much exceeding apprehension, or the belief of what is possible or likely, or positively contradictory to the truth of history. So that it would be absurd in a poet, to set his hero upon romantic actions (let his courage be what it will) exceeding human strength and power, as to fight singly against whole armies, and come off unhurt; at least if a mortal man and not a deity, or armed with power divine. In like manner to transgress so far the compute of time, as to bring together those that lived several ages asunder, as if Alexander the Great should be brought
to

to fight a single duel with Julius Cæsar, would either argue a shameful ignorance in chronology, or an irregular and boundless licence in poetical fiction, which I reckon is allowed the poet, chiefly upon this consideration ; because being supposed, as he ought, to understand the ways of heroic-virtue and magnanimity from better principles than those of common and implicit opinion, he hath the advantage of representing, and setting forth greater ideas, and more noble examples than can probably be drawn from known history. And there indeed is no ingenuous or excellent quality, either native or acquired, wherewith he should not be fully acquainted ; no part of learning in which he ought not to be exactly instructed ; since as a curious piece of history painting, which is the highest perfection in the art of picture, is the result of several other arts, as perspective, proportion, the knowledge of history, morality, the passions of the mind, &c. so heroic poesy ought to be the result of all that can be contrived, of profit, delight, or ornament, either from experience in human affairs, or from the knowledge of all arts
and

and sciences: it being but requisite that the same work, which sets forth the highest acts of kings and heroes, should be made fit to allure the inclinations of such like persons to a studious delight in reading of those things, which they are desired to imitate.

They likewise very much err from probability of circumstance, who go about to describe ancient things after a modern model, which is an untruth, even in poetry itself, and so against all decorum, that it shows no otherwise, than as if a man should read the antient history of the Persians or Egyptians, to inform himself of the customs and manners of the modern Italians and Spaniards. Besides, that our author should avoid as much as might be, the making such descriptions as should any way betray his ignorance in any customs, or any other knowledge, in which he ought industriously to shew himself accomplished.

There is also a decorum to be observed in the style of the heroic poem, that is, that it be not inflate or gingling with an empty noise of words, nor creepingly low and insipid, but of a majesty, suitable to the grandeur

grandeur of the subject, not nice or ashamed of vulgarly unknown, or unusual words ; if either terms of art, well-chosen and proper for the occasion, for fear of frightening the ladies from reading, as if it were not more reasonable, that ladies who will read heroic poem, should be qualified accordingly, than that the poet should check his fancy for such, either men or ladies, whose capacities will not ascend above Argalus and Parthenia.

Next to the heroic poem, if not as some think equal, is Tragedy, in conduct very different, in height of argument alike, as treating only of the actions and concerns of the most illustrious persons : whereas Comedy sets before us the humours, converse and designs of the more ordinary sort of people ; the chief parts whereof are the *ἥθος* and *παῖς*, by which latter is meant that moving and pathetical manner of expression, which in some respect is to exceed the highest that can be delivered in heroic poesy, as being occasioned upon representing to the very life, the unbridled passions of love, rage and ambition, the violent ends or downfalls of great princes,

the subversion of kingdoms and estates, or whatever else can be imagined of funest or tragical ; all which will require a stile not ramping, but passionately sedate and moving. As for the *Ethos*, waving farther large discourses, as intending a preface only, not poetical system, I shall only leave it to consideration, whether the use of the chorus, and the observation of the ancient law of tragedy, particularly as to limitation of time, would not rather by reviving the pristine glory of the tragic, advance than diminish the present ; adding moreover, this caution, that the same indecorums are to be avoided in tragedy, as have already been intimated in heroic poem ; besides one incident to tragedy alone, as namely, that linsy-woolsey intermixture of comic mirth with tragic feriousness, which being so frequently in use, no wonder if the name of play be applied without distinction, as well to tragedy as comedy. And for the verse, if it must needs be rime, I am clearly of opinion that way of versifying, which bears the name of Pindaric, and which hath no necessity of being divided into strophs or stanzas,

stanzas, would be much more suitable for tragedy than the continued rhapsody of rhyming couplets, which, whoever shall mark it well, will find to appear too stiff and of too much constraint for the liberty of conversation, and the interlocution of several persons.

And now, before I conclude, I cannot but call to mind something that may be yet alledged against some very noted writers, either philosophers, historians, mathematicians, or the like, here mentioned, who for what they are said to have written in poetry, being perhaps but small or inconsiderable, will scarce be thought worthy a place among the poets. It is true, indeed, they do not shine here as in their proper sphere of fame. Nevertheless, since it is not ungrateful to many, to know all that hath been written by famous men, as well in the arts they boast, as those they most profess; and since the register of one science only may well take the greater scope within that circuit, I judged it not impertinent to mention, as well those famous men in other faculties, who have also writ poetically, as the most famous of

poetical writers: considering especially how largely the name of poet is generally taken. For if it were once brought to a strict scrutiny, who are the right, genuine and true-born poets, I fear me, our number would fall short. And there are many that have a fame deservedly for what they have writ, even in poetry itself, who, if they come to the test, I question how well they would endure to hold open their eagle eyes against the sun. *Wit, ingenuity and learning in verse, even elegance itself, though that comes nearest, are one thing; true native poetry is another; in which there is a certain air and spirit, which, perhaps, the most learned and judicious in other arts do not perfectly apprehend; much less is it attainable by any study or industry.* Nay, though all the laws of heroic poem, all the laws of tragedy were exactly observed, yet still this “*tour entrejeant*,” this poetic energy, if I may so call it, would be required to give life to all the rest, which shines through all the roughest, most unpolished and antiquated language, and may haply be wanting in the most polite and reformed. Let us observe Spenser, with all his rustic obsolete words,

words, with all his rough-hewn clowterly verses; yet take him throughout, and we shall find in him a graceful and poetic majesty. In like manner Shakespeare, in spite of his unfixed expressions, his rambling and indigested fancies, the laughter of the critical, yet must be confessed a poet above many that go beyond him in literature, some degrees. All this while it would be very unreasonable, that those who have been learned, judicious, or ingenuous in verse, should be forgotten and left out of the circuit of poets in the larger acceptation.

Thus, most worthy arbiters, I have laid before you the reason and occasion of this design, have apologized for what I judged most obnoxious to censure or objection, have lastly delivered my own sentiment in some things relating to poetry; wherein if I have differed ought from the received opinion, I can safely aver, that I have not done it out of affectation of singularity, but from a different apprehension, which a strict enquiry into the truth of things (for there is also a right and a wrong, a best and a worst, as well in poetical as

other assertions) hath suggested to my reason ; persuading myself that no right judgment can be given, or distinction made in the writings of this or that author, in whatever art or science, but, without taking ought upon trust, by an unbiaſſed, and, from the knowledge of antient authors, judicious examination of each : being also ſufficiently aſſured of the concurrence with me in this matter, of all impartial readers, of yours, eſpecially, my moſt honoured friends, whom I wiſh that fate which I am concerned in for all deſerving writers, a laſting fame, equal to the merit of what you have ſo advantageouſly publiſhed to the world.

EDITOR's

EDITOR'S PREFACE.

THE preceding preface of Phillips discovers a style of taste and sentiment, as Warton observes of the book itself, far above that of the period in which it was written. The opinions, nay the very expressions of Milton, break out in almost every page. Those lofty ideas of genuine poetry, which Dr. Joseph Warton has since so happily expressed, and so perpetually inculcated, in his "Essay on the genius and writings of Pope," are here most unequivocally asserted, and may be considered from hence to possess the authority of our immortal epic bard. I repeat the words, for they cannot be too often repeated: "Wit, ingenuity, and learning in verse, even elegance itself, though that comes nearest, are one thing; TRUE NATIVE POETRY is another; in which there is a certain air and spirit, which, perhaps the most learned and judicious in other arts do not perfectly apprehend; much less is it attainable by any study or industry."

To feel the truth of this position, we need only

attend to the opinions which are vehemently and obstinately entertained, even by the well-informed regarding Pope. If, instead of having been published before that ingenious man was born, this passage had been written from a long study into the character of his writings, it could not more exactly have applied to him. And to deny him the praise of one of the first of poets, for his "Essay on Criticism," for his "Moral Essays," and his "Satires," calls forth not only the contradiction of his readers in general, but their astonishment, and even their resentment or contempt. "What" they cry, in the arrogance of ignorance, "is poetry, if these be not?" I never shall forget the wonder, and even ill-opinion I incurred from a respectable and benevolent old clergyman, when once at the age of eighteen, I ventured to question Pope's title to the highest poetical rank!

Dr. Johnson, whose lives of the Poets are extremely valuable, from the knowledge of life they display, from their morality, and from that acuteness of investigation and vigor of expression, which his astonishing powers of intellect threw on every subject in which he engaged, has yet contributed to authorize this degraded taste. For candour ought to confess, that a feeling for the higher kinds of poetry was not among his excellencies. Is it possible for those to doubt it, who recollect the opinion he has expressed

expressed of Milton's *Lycidas*; and of the odes of Gray? Who remember that he has scarce mentioned the *Fables* of Dryden, and that he has hardly conferred even a cold extorted praise on the *Ode to the Passions*, by Collins? Who must admit, that, among the modern poets, who have pretensions to excellence in their art, there are but two, except his favourite Pope, to whose merits he has done any tolerable justice? These are Thomson and Young: of whom he has spoken of one with noble and discriminative praise: and the poetical character of the other, he has celebrated with a warm and happy splendor of eloquence, which is perhaps the finest passage in all the efforts of his pen.

Is it thus scantily, that praise should be distributed to those, who possess the very rare gift of this genuine spirit? And in estimating how rare it is, the opinion of sir William Temple is worth consideration. "I know not," says he, "whether of all the numbers of mankind, that live within the compass of a thousand years; for one man that is born capable of making such a poet as Homer or Virgil, there may not be a thousand born capable of making as great generals of armies, or ministers of state, as any the most renowned in story.*"

Again, he says of this gift: "whoever does

* Temple's Works, fol. 1750, vol. i, p. 233.

“ not affect and move the same present passions
 “ in you, that he represents in others, and at
 “ other times raise images about you, as a con-
 “ jurer is said to do spirits, transport you to
 “ the places and to the persons he describes,
 “ cannot be judged to be a poet, though his
 “ measures are never so just, his feet never so
 “ smooth, or his sounds never so sweet.”*

Dr. Johnson, born no doubt with violent
 passions, yet with the organs of his senses, thro'
 which the fancy is stored, if not imperfect, surely
 far from acute, had from a very early age most
 cultivated his powers of ratiocination, till by
 degrees he grew to esteem lightly every other
 species of excellence: and carrying these ideas
 into poetry, he was too much inclined to think
 that to reason in verse, when the harmony of
 numbers, and especially if something of the or-
 nament of poetical language, was added to the
 force of truth, was to attain the highest praise
 of the art. All else, he too generally considered
 as unsubstantial.

“ A timbal's sound were better than the voice ;

“ The” verse “ were” form: “ the eloquence were noise.”†

The pleasure of pure description or senti-
 ment, of what was calculated merely to exercise
 the imagination or the heart, he seems scarce

* Temple's Works, fol. 1750, vol. i, p. 239 .† Prior's "Charity,"
 v. 15, 16.

ever to have felt, except at the happy moment when with such elevated vigor of language he discriminated the genius of Thomson.

If Johnson has failed, no wonder that ordinary critics do not even "apprehend" (as Phillips says) wherein true genius consists. The first qualification is that extreme sensibility, through which images are strongly and originally impressed upon the mind by the objects themselves, and whence all those feelings of admiration and tenderness which they cause, rise spontaneously, without being forced by the hot-bed of books, or the aid of slow reflection. Whoever has felt the charms of nature, or the passions common to mankind with such force, and cultivated language with such success, as to be able to arrest and transcribe his own immediate sensations, possesses the powers of a poet. "He looks round on nature and on life," as Johnson himself says of Thomson, "with the eye which nature bestows only on a poet; the eye that distinguishes, in every thing presented to its view, whatever there is on which imagination can delight to be detained, and with a mind that at once comprehends the vast, and attends to the minute.——The poet imparts to us so much of his own enthusiasm, that our thoughts expand with his imagery, and kindle with his sentiments."

Such are the primary qualifications of a poet;
and

and a short ode or sonnet may breathe the spirit and vividness which is derived from them, as well as an epic poem. Whence then, perhaps, it will be asked, arises the vast superiority of the epic poet's fame? Because that inexhaustible variety of imagery, that boundless extent of knowledge, that fiery invention, the result of a perpetual mental activity, as well as most exercised judgment, and that unwearied strength which enables a genius to keep on the wing for so long a flight, requires such a combination of intellectual qualities and acquirements, as scarcely occurs twice in ten centuries.

But vulgar writers, who have no idea of poetry, except from its mechanical parts, cannot conceive such a mode of appreciating it. They mistake the dress for the form, and if the language be gorgeous, and the lines mellifluous, even though it address the eye and the ear, rather than the mind, [they call it the production of genius. They talk of compositions, which they tell us are proofs of a feeling heart and a cultivated mind, but want the characteristics of genius. If by this they mean, that they are the pictures of the writer's immediate sensations, they admit that genius, which, while they are describing it, they are so little acquainted with, as to disown. If they be only borrowed from books, it would be difficult to guess how they afford evidence of the author's own feelings!

The

The degree indeed, of this primary genius depends upon a mixed consideration of the traits of sublimity or pathos of the images which it delineates, and of the strength and power with which they are imparted.

A deceased writer, (whose unhappy fate I must lament, and whose very vigorous and extraordinary genius I must acknowledge, strongly as I abhor in her writings the tendency of those abominable principles, which the indulgence of her violent passions caused to predominate over her head and her heart) has thus expressed herself. “ The poet, the man of strong feelings, gives us only an image of his mind, when he was actually alone, conversing with himself, and making the impression which nature had made on his own heart. If, at this sacred moment, the idea of some departed friend, some tender recollection when the soul was most alive to tenderness, intruded unawares into his thoughts, the sorrow which it produced is artlessly, yet poetically expressed; and who can avoid sympathizing? Love to man leads to devotion; grand and sublime images strike the imagination; God is seen in every floating cloud, and comes from the misty mountain to receive the noblest homage of an intelligent creature, praise. How solemn is the moment when all affections and remembrances fade before the sublime admiration, which the wisdom and goodness of
God

God inspires, when he is worshipped ‘ in a temple not made with hands’, and the world seems to contain only the mind that formed, and the mind that contemplates it ! These are not the weak responses of ceremonial devotion ; nor, to express them, would the poet need another poet’s aid : his heart burns within him, and he speaks the language of truth and nature with resistless energy. Inequalities of course, are observable in his effusions ; and a less vigorous fancy, with more taste, would have produced more elegance and uniformity ; but as passages are softened or expunged during the cooler moments of reflection, the understanding is gratified at the expence of those involuntary sensations, which, like the beauteous tints of an evening sky, are so evanescent, that they melt into new forms before they can be analyzed. For however eloquently we may boast of our reason, man must often be delighted, he cannot tell why, or his blunt feelings are not made to relish the beauties which nature, poetry, or any of the imitative arts afford.”*

Among the poets, of whom the present volume treats, there certainly are displayed continual proofs of an infinitely stronger genius than among their successors, though intermixed with a thousand gross faults and inequalities,

* Posthumous Works, Essay on Poetry, iv, p. 162, 165.

which

which the modern rules of criticism and the coldness of a predominant judgment would have suppressed. But does this correctness make us amends for that want of interest, with which we read the faint transmissions of borrowed images and sentiments, which generally characterize an highly-polished state of literature? It is true, that in the few instances in which the fire of originality, has neither slept amidst the profusion of hereditary stores, nor been farther controuled by the correctness of a cultivated taste, than to lop off its exuberances, a perfect poetical composition has alone been produced. But how often can we expect this wonderful coincidence to happen? With the single exception of Milton, where have fancy and judgment been found to be so exactly poised, unless in a few very short poems, in which there was not required the vigor necessary to those, who must continue on the wing for so long a flight, as an epic poem.

Let it not however be understood, that judgment was unnecessary to those works, which our earlier poets have produced. Chaucer, whose genius still shines brightly through all the obscurities of four centuries, must have been as superior to his cotemporaries in judgment as he was in fancy. In rudeness, in barbarism, in grossness and flatness of imagery and sentiments he is as much exceeded by them, as he totally flies away from them in beauties. Such is the
mighty

mighty flame, so prophetic is the eye of genius, that he anticipated the polish of nearly two hundred years. Perhaps, the native powers and the rareness of genius can by no instance be so unanswerably illustrated as by the character of Chaucer. Were art and industry to contribute as mainly to the formation of a poet, as Johnson seems to insinuate, it is impossible that Chaucer could have taken a flight so very far beyond, not only his cotemporaries, but his successors. Who will believe, that it was principally by labor and application that he obtained this excellence? Who will believe, that "large" as his "general powers" might be, any application could have made him equal in the sciences to Bacon or Newton?

Dr. Warton has justly remarked, that after the rules of composition have been much studied, nations have seldom produced any very eminent work of fancy. And these pages will afford a proof, that of the secondary poets, they, whose rank or activity have most engaged them in the business and bustle of life, and who therefore could least have attended to the canons of criticism and the arts of writing, possess the most genuine merit, and retain to this day the most permanent fame. Such were Lord Surry, sir Thomas Wyatt, Lord Buckhurst, Lord Vaux, Lord Oxford, sir Philip Sydney, and sir Walter Raleigh. The poems of these eminent men will appear pleasing
and

and harmonious, even to those who are little accustomed to our ancient writers; while the writings of scholars of that day are for the most part pedantic, harsh, and disgusting. Nor indeed is this confined to poetry: the same difference appears in prose. While we are reading the letters or memorials of Lord Essex, or any other statesman of Elizabeth's reign, of well-known abilities, we shall be delighted with an easy vigor of style, which we shall look for in vain in the affected publications of professed authors.

In this volume are recorded more than one hundred and sixty English poets, who lived previous to the period at which the booksellers instructed Dr. Johnson to commence his celebrated LIVES; and among them are included two names, whom one alone of all their successors can rival. And surely it will not be denied, that they who are unacquainted with the works of the most eminent of those, of whom I have here given an account, must have a very imperfect idea of the compass, of the profuse and copious fancy, of the energy, and the simplicity of English poetry.

In 1687, one William Winstanley*, a contemptible scribbler, originally a barber, stole all the characters of the English poets out of Phil-

He was also author of "Select Lives of English Worthies" principally

lips's book, and formed a volume which he entitled "The lives of the most famous English poets". &c. 8vo.

In 1723, Giles Jacob published in two volumes 8vo. "The Poetical Register: or the lives and characters of all the English poets, with an account of their writings. Adorned with curious sculptures engraven by the best masters."—The second volume contains the Dramatic Poets. In the first volume are recorded about 217 names; the ancient and modern being mixed together in alphabetical order; and many of the latter of such obscurity, that I believe they are scarcely any where else to be met with. The book is a little fuller, (as it includes subsequent writers,) and perhaps somewhat more exact in recording titles of books, than Winstanley's—but it is nearly of the same mean and despicable nature as the other. This author is thus recorded by Pope in the Dunciad, B. iii, l. 149 :

"Jacob, the scourge of grammar mark with awe,
Nor less revere him blunderbuss of law."

He was the son of a malster at Rumsey in

cipally stolen from Loyd, (as Loyd stole from Fuller) "Historical Rarities". "The Loyal Martyrology" and some single lives, all 8vo. He must not be confounded with an ingenious man of this name, who perished in Eddystone light-house, the publisher of the Views of Audley-End.—See Walpole's Anecdotes of Painting.

Hamp-

Hampshire, and bred to the law, on which he published many compilations; and among the rest, the Legal Dictionary, which goes by his name, and is in use to this day.

Thomas Coxeter afterwards laid the foundation for the useful work, which is known by the name of "Cibber's Lives of the Poets." Coxeter was born of an ancient and respectable family at Lechlade in Gloucestershire, in 1689, and educated at Trinity College, Oxford, where he wore a civilian's gown, and about 1710 abandoning the civil law and every other profession, came to London. Here continuing without any settled purpose, he became acquainted with booksellers and authors, and amassed materials for a biography of our poets. He had a curious collection of old plays, and was the first who formed the scheme adopted by Dodsley, of publishing a collection of them. In 1744 he circulated proposals for publishing a new edition of the plays of May, with notes and a life, and took that opportunity to complain of Dodsley's invasion of his plan, and of the new edition, which he calls a spurious one, of Sackville's Gorboduc by Spence, 1736; on which account he intended to add a more correct edition of that play with Sackville's other poetical works, his life, and a glossary. In 1747 he was appointed secretary to a society for

the encouragement of an Essay towards a complete English History ; under the auspices of which appeared the first volume of Carte's History of England. He died of a fever on Easter-day, 19th April 1747, æt. 59*. War-
ton calls him a faithful and industrious collec-
tor in our old English literature.†

In 1753 were published in five volumes duod.
“ The Lives of the Poets of Great Britain and
“ Ireland to the time of Dean Swift. Com-
“ piled from ample materials scattered in a va-
“ riety of books and especially from the MS.
“ notes of the late ingenious Mr. Coxeter and
“ others, collected for this design. By Mr.
“ Cibber.” The history of this work has been
little understood till lately. Dr. Johnson has
said in his Lives, that it was the work of Robert
Shiels, a Scotchman, who had been an amanu-
ensis to himself; and that the bookfellers gave
Theophilus Cibber ten guineas for the use of
his name; by which, as Boswell records, a
double imposition was intended: in the first
place, that it was the work of Cibber at all;

* New Gen. Biog. Dict. 1793, vol. iv. p. 328. † Boswell says
“ Johnson told me that a Mr. Coxeter, whom he knew, had collec-
ted, I think, about 500 volumes of poets, whose works were most
known; but that upon his death Tom Osborne bought them, and
they were dispersed, which he thought a pity, as it was curious to
see any series complete; and in every volume of Poems something
good may be found.”—Boswell's Life, ii, p. 542.

and in the second place, that it was the work of old Cibber.”* However, in the Monthly Review for May 1792, there is such a correction of the above information, as Boswell, in the second edition of his Life of Johnson, very candidly says he should think himself very culpable not to subjoin. “ This account,” says the critic, “ is very inaccurate. The following statement of facts we know to be true, in every material circumstance : Shiels was the principal collector and digester of the materials for the work : but as he was very raw in authorship, an indifferent writer in prose, and his language full of Scotticisms, Cibber, who was a clever, lively fellow, and then soliciting employment among the booksellers, was engaged to correct the style and diction of the whole work, then intended to make only four volumes, with power to alter, expunge, or add, as he liked. He was also to supply notes occasionally, especially concerning those dramatic poets with whom he had been chiefly conversant. He also engaged to write several of the lives ; which, (as we are told) he accordingly performed. He was farther useful in striking out the Jacobitical and Tory sentiments, which Shiels had industriously interspersed wherever he could bring them in ; and as the success of the work after all appeared

* Boswell's Life of Johnson, ii, p. 392.

very doubtful, he was content with twenty-one pounds for his labour, beside a few sets of the books, to disperse among his friends.—Shiels had nearly seventy pounds, beside the advantage of many of the best Lives in the work being communicated by friends to the undertaking ; and for which Mr. Shiels had the same consideration as for the rest, being paid by the sheet for the whole. He was, however so angry with his wiggish supervisor, (The. like his father, being a violent stickler for the political principles which prevailed in the reign of George the Second) for so unmercifully mutilating his copy, and scouting his politics, that he wrote Cibber a challenge : but was prevented from sending it, by the publisher, who fairly laughed him out of his fury. The proprietors too were discontented in the end, on account of Mr. Cibber's unexpected industry ; for his corrections and alterations in the proof-sheets were so numerous and considerable, that the printer made for them a grievous addition to his bill ; and in fine all parties were dissatisfied. On the whole, the work was productive of no profit to the undertakers, who had agreed, in case of success, to make Cibber a present of some addition to the twenty guineas, which he had received, and for which his receipt is now in the bookseller's hands. We are farther assured, that he actually obtained an additional sum ; when he soon after
(in

(in the year 1758) unfortunately embarked for Dublin, on an engagement for one of the theatres there: but the ship was cast away, and every soul on board perished. There were about sixty passengers, among whom was the Earl of Drogheda, with many other persons of consequence and property.

“ As to the alledged design of making the compliment pass for the work of old Mr. Cibber, the charges seem to have been founded on a somewhat uncharitable construction. We are assured that the thought was not harboured by some of the proprietors, who are still living; and we hope that it did not occur to the first designer of the work, who was also the printer of it, and who bore a respectable character.

“ We have been induced to enter thus circumstantially into the foregoing detail of facts relating to ‘ the Lives of the Poets,’ compiled by Messrs. Cibber and Shiels, from a sincere regard to that sacred principle of truth, to which Dr. Johnson so rigidly adhered, according to the best of his knowledge; and which, we believe, no consideration would have prevailed on him to violate. In regard to the matter, which we now dismiss, he had no doubt been misled by partial and wrong information: Shiel was the Doctor’s amanuensis; he had quarrelled with Cibber; it is natural to suppose that he told his story in his own way; and, it is

certain that *he* was not “ a very sturdy* moralist.”†

These five volumes contain 213 lives from Chaucer down to a Mrs. Chandler, a poetess, who died 11th Sept. 1745, æt. 58. The last volume also contains the lives of Swift, Hammond, Savage, Tickel, Aaron Hill, Thomson and Pope, besides many less eminent authors. But out of the 58 poets, whose lives fill the first volume, which comes down to the reign of Charles I. there are only 34 of those, of whom I now present some account to the public. Cibber's lives are not ill-written, and deserve a better fame than they seem to have attained.

On 29 May, 1777, the booksellers of London having resolved to re-publish‡ a body of

* Dr. Johnson, however, says “ Shiels was a man of very acute understanding, though with little scholastic education, who not long after the publication of his work, died in London of a consumption. His life was virtuous, and his end was pious.”

† “ This explanation,” says Boswell, “ appears to me very satisfactory. It is, however, to be observed, that the story told by Johnson, does not rest solely upon my record of his conversation; for he himself has published it in his life of Hammond, where he says, ‘ the manuscript of Shiels is now in my possession.’ Very probably he had trusted to Shiels's word, and never looked at it so as to compare it with ‘ The Lives of the Poets,’ as published under Mr. Cibber's name. What became of that manuscript I know not. I suppose it was thrown into the fire in that impetuous combustion of papers, which Johnson, I think, rashly executed when *moribundus*.” Boswell's Life of Johnson, 8vo. ii. p. 392, 394.

‡ It appears by a letter of Mr. Edward Dilly, the bookseller, to Boswell,

English Poetry, consisting of those works, which they conceived to be most popular, contracted with Dr. Johnson to furnish them with a short life, in the way of Preface to every author whom they had selected. Hence originated his last great work “The Lives of the English Poets,” of which the first four volumes in duodecimo, were published early in 1779, and the remaining volumes in 1781. It was begun in his sixty-eighth year, and finished in his seventy-second, and affords ample proof of the full vigor with which he still enjoyed his faculties. It contains only 52 lives, beginning with Cowley, and ending with Lyttelton: and of these at least ten,* as the work professed to be a selection, might surely have been spared.

Of this celebrated work I have already in part expressed my opinion. Boswell, the useful, yet too frequently injudicious, panegyrist of Johnson, has, I think, failed egregiously in fixing its merits with precision. He says, that Johnson “delighted to expatiate upon the various merits of the English Poets; upon the

Boswell, dated 26 Sept. 1777, that this undertaking originated from the small edition of Bell and the Martins at Edinburgh, which the London bookfellers considered as an invasion of what they called their Literary Property, and that the original intention was to publish an elegant and accurate edition of all the poets from Chaucer to the present time. Bosw. ii, p. 484.

* Pomfret, Stepney, Walth, Smith, Duke, King, Sprat, Halifax, Sheffield, and Yalden.

niceties

niceties of their characters, and the events of their progress through the world which they contributed to illuminate." Should he not rather have said, " to search out their *demerits*, and in too many instances to think the niceties of their characters so little worthy of investigation, as to comprize within a dozen widely printed pages the accounts of men, who have exhibited a long life of literary and intellectual splendor upon the wide theatre of the world!"* But it will come more properly within the plan of the future volume which I intend, to enter at large into the character of this extraordinary performance, which the powerful and inimitable talents of the author have rendered too interesting to be depressed by its defects ; yet of which it is keenly to be regretted that dull heads and cold hearts consider the faults as excellencies.

In 1792, some booksellers of Edinburgh undertook a more comprehensive collection of the Poets than had hitherto been published, in 13 volumes large 8vo. and to compress as much as possible within their plan, printed it in double columns, with an extremely small type. This edition goes by the name of the Editor Robert Anderson, of Edinburgh, M. D. who furnished a biographical and critical preface to the works

* Of this the slight and contemptuous life of George Lord Lyttelton, is a glaring proof.

of each poet. These prefaces are written with much candor; and the lives of some of the modern authors contain much pleasing and useful information which had not hitherto been collected together. The collection comprehends the works of one hundred and fourteen authors, of whom forty-nine are not to be found in Johnson's edition, and forty-five are for the first time received into an edition of English Poetry. The first volume contains Chaucer, Surry, Wyat, "Uncertain Auſtours," from Totell's Miscellany, and Sackville. Most also of the modern poets down to the date of the publication, which was closed in November 1795, are inserted. The Editor would also, had not the necessary limitations of the proprietors interfered, have inserted Langland, Gower; the best parts of Lydgate, Barclay, Hawes; the best parts of Skelton; the best parts of Warner, Sydney, Marlow, Stirling, Quarles, King; and the translations of Fairfax, Sandys, and May; and of the moderns, Marvell, C. Cotton, Sedley, Hopkins, Oldham, Eusden, Welsted, Sewell, Mendez, Jenner, and Kirkpatrick *.

Such are the former publications of the lives of the English Poets, which have come within the knowledge of the present compiler. In the

* See the Editor's Preface to the above collection.

history of the art itself, by the late Laureate, in which the biography of its professors was only incidental, there is indeed almost every thing to satisfy the most curious enquirer down to the period at which the work concludes. But it partakes so little of a biographical arrangement, and is intermixed with so many dissertations and details, which are perplexing and tedious to the mere reader of lives, that it does not seem to supersede the use and necessity of a new Biographical work upon the subject.

In 1753, Mr. Thomas Warton had published his "Observations on the Faery Queen of Spenser," in 8vo; a work which he corrected, enlarged, and re-published in two volumes crown octavo in 1762. But of his great work I shall give an account in the words of the New General Dictionary. "The plan for an history of English Poetry was laid by Pope, enlarged by Gray: but to bring an original plan nearly to a completion was reserved for the perseverance of Warton. In 1774, appeared his first volume; in 1778 the second;" and [in 1781,] "the third, which brings the narrative down" [to the time of Spenser]*. This work displays

* As long ago as the spring of 1785, I saw in the newspapers the advertisement of a fourth volume "speedily to be published;" which, alas! has never appeared. Perhaps a greater loss could not have happened to the lovers of literature. *Editor.*

the most singular combination of extraordinary talents and attainments. It unites the deep and minute researches of the antiquary with the elegance of the classical scholar, and the skill of the practised writer. The style is vigorous and manly; the observations acute and just; and the views of the subject extensive and accurate, yet the copious stores of materials, which it derives from his intimate acquaintance with ancient poets, cause it to lose much of its hold upon the attention of the reader. The extracts from metrical romances and legendary tales are long and tiresome, clothed as they are in obsolete terms, and composed in uncouth numbers. But wherever there is a scope for critical observation, the genius of Warton shines forth, and enlivens the prospect of rude antiquity. He scatters many a flower over the desarts of our early literature; he delineates the character of every poet and every period with acute and appropriate observation; although he has been charged with some trifling mistakes, yet it cannot be denied, that he has shewn himself eminently qualified for the execution of his work.* He died 20 May 1790, æt. 62, and perhaps there was no one, by whose death the literature of England could have sustained a greater chasm.†

* New Gen. Biog. Dict. xv, p. 212. † He was a *genuine* poet, in its strictest sense. I remember some years ago, when it was the fashion

I will now mention a few selections of English Poetry, from the earliest period; some of the later of these publications having been accompanied by biographical notes: and I will add to them the titles of one or two early volumes of criticism.

In 1557, the "Songes and Sonettes" of Lord Surry, were printed by Tottell, at London, in quarto. To these were added, the "Songes and Sonettes" of Sir Thomas Wyatt, the elder, and of "Uncertain Auctours." This forms the first printed poetical Miscellany in the English language.*

In 1578, was published "The Paradife of Dainty Devises" in quarto, containing a collection of the most fashionable poems of the day, in which were preserved the fugitive verses of Lord Vaux,† Lord Oxford and others.

fashion to deny him *genius*: but I am utterly at a loss to guess what meaning those, who denied *genius* to T. Warton, could affix to the word. Hear the manly retort of his elegant and learned brother. "The Laureates of our own country have ever been," as Falstaff says, "the occasion of wit in other men." But never of more wit than was thrown away on Mr. Thomas Warton, who of all men felt the least, and least deserved to feel, the force of the Probationary Odes, written on his appointment to this office, and who always heartily joined in the laugh, and applauded the exquisite wit and humour that appeared in many of those original satires. But I beg to add, that not one of these ingenious laughers could have produced such pieces of true poetry as the Crusade, the grave of King Arthur, the Suicide, and Ode on the approach of Summer, by this very Laureate." Warton's Pope, vi, p. 328.

* See p. 51.

† See p. 49.

In 1600, there was published “ England’s Helicon” quarto, another collection—of which there was also an edition in 1614, quarto.*

In 1586, Webbe published his “ Discourse of English Poetrie” quarto. This was written in defence of the new fashion of English hexameters.†

In 1589, Puttenham gave to the public his “ Art of English Poesy.” Lond. 1589, quarto.

In the preface, to the “ Quintessence of English Poetry,” by Thomas Hayward, supposed to have been written by Oldys, is the following account of another collection.—“ It is observed, even in the middle of Queen Elizabeth’s reign, that books of poetry and works of a poetical nature, were more numerous than any other kinds of writings in our language. Accordingly, in the latter end of it, they were thought to abound with such ele-

* “ The Editor of England’s Helicon, printed most of the poems in his collection, from MSS. which at that time were probably handled about, and in the possession of many persons, even after they had appeared in print. In consequence of this, he has to some of those pieces subscribed only initial letters, to others no name at all, though the very same poems had before been published with their authors names. He appears to have used the signature *Ignoto* in the same sense as we now employ the word *Anonymous*.”—Malone’s Supp. to Steevens’s Shakespeare, 1780, vol. i, p. 728,

I take this opportunity to mention, that there is in this collection “ The Shepherd’s Song of Venus and Adonis,” by H. C. which Malone ascribes to Henry Constable—Ibid. p. 423.

† See p. 108.—Also note to p. 147, and an account of the book by Oldys, in note to p. 310.

gancies, that no less than two collections, principally from the poems of her time, were published in one year.

“ One of these is called *BELVEDERE*, or the Garden of the Muses” printed for Hugh Astley, 8vo. 1600. The author’s name was John Bodenham, a gentleman, undoubtedly ambitious of distinguishing himself by the laconic singularity of his performance. Hence we suppose it was, that he made it his inviolable rule to admit no quotation of more than one line, or a couplet of ten syllables. This makes him so sparing of his sense, and gives him so dogmatical an air, that his reader is rather offended than satisfied with his entertainment. The length or brevity of a passage is indeed no reason for either admitting or rejecting it; its value being to be rated not by its size but sense; but where the former is so penurious, the latter ought to make amends either in beauty or instruction. This his friend the publisher seems to have understood; for he tells us, his author would not be persuaded to enlarge his method, and promises ample additions in the second impression.”*

The other collection published the same year in a larger volume, is called “ *England’s Parnassus*, or the choicest flowers of our modern poets,” &c. 1600, of which an account is given in page 220, of this work.

* Pref. ut. sup. p. ix.

The next publication of this kind is called “ The English Treasury of Wit and Language, collected out of all the most and best dramatic poets, methodically digested into common-places for general use. By John Cotgrave, Gent.” 8vo. 1655. But this is a more injudicious performance than the last.*

Then followed “ The English Parnassus, or an Help to English Poesy, by Joshua Poole, of Clare-Hall, in Cambridge,” and sometime master of a private school at Hadley. Lond. 8vo. 1657, 1677. “ It is,” as Oldys says, “ fit only to teach his scholars the pompous insignificance and empty swell of pedantry and bombast.”†

The next compiler was Mr. Byshe, who pursues the general design of the former’s Parnassus, and therefore calls his work, “ The Art of English Poetry.” Lond. 8vo. 1703, and two vol. 12mo. And he afterwards published a larger collection in 4 volumes 12mo. which he entitled “ The British Parnassus.”‡

In 1718, Mr. Gildon brought forth his “ Complete Art of Poetry,” in 2 v. 12mo. of which the first consists almost entirely of critical discourses of the several species of poetry, and rules for composing them : the rest is a collection of passages from poets.§

* Ibid. p. xi. † Ibid. p. xiii. ‡ Ibid. p. xv. § Ibid. p. xvi.

In 1739, Mrs. Cooper published her "Muses Library"; 8vo. a judicious performance, in which she exhibited a series of specimens of our early poets, preceded by short introductions of their characters, and a few other notices.

But "the most comprehensive and exact COMMON-PLACE of the works of our most eminent poets throughout the reign of Queen Elizabeth, and afterwards, was published by the beforementioned Mr. Thomas Hayward, of Hungerford in Berkshire, of which the title ran at first in these words. "The British Muse, a
 "Collection of Thoughts, Moral, Natural,
 "and Sublime, of our English Poets who
 "flourished in the sixteenth and seventeenth
 "centuries. With several curious Topicks,
 "and beautiful passages, never before extrac-
 "ted from Shakespeare, Jonson, Beaumont,
 "Fletcher, and above a hundred more. The
 "whole digested alphabetically, &c. in three
 "volumes. London, printed for F. Cogan,
 "&c. 1738," 12mo.* The Preface of twenty

* The following, I take to be nothing more than a new title-page.
 "The Quintessence of English Poetry; or a collection of all the beautiful passages in our poems and plays, from the celebrated Spencer.
 "The whole instructive, moral, and humorous; and adapted to all
 "degrees of mankind: alphabetically digested under proper heads in
 "chronological order of time. Collected from many hundred volumes, by several eminent hands. To which is prefixed, an alphabetical catalogue of authors, poems and plays, quoted in the collection. Also an historical and critical review of all the essays of this
 "kind hitherto published. In three volumes London. Printed for
 "O. Payne, at Horace's Head, in Pope's-head-alley, opposite the
 "Royal Exchange," 1740.

pages was written by Mr. William Oldys,* with the supervisal and corrections of his friend Dr. Campbell. This anecdote, says Warton, I learn from a manuscript insertion by Oldys, in my copy of Allot's "England's Parnassus," which once belonged to Oldys.† In the new edition of the General Biographical Dictionary, in which the scattered notices of Oldys's writings are collected with a curious and commendable acuteness, it is recorded that Oldys says himself, that he wrote the "Introduction to Hayward's British Muse," and that he adds "that the penurious publishers to contract it within a sheet, left out a third part of the best matter in it, and made more faults than were in the original."‡

William Oldys, Norroy King of Arms, well versed in English antiquities, a correct writer and a good historian, was born about 1687. He was a natural son of William Oldys, LL.D. Chancellor of Lincoln, 1683, &c. In 1724, he went to reside in Yorkshire, and in 1730, returned to London, but whether he resided constantly in town, from that time to the end of his life, is not certain. It does not appear when he became a member of the Herald's College; but he resided at Gray's Inn, when he compiled

* In my copy, viz. that entitled "the Quintessence," &c. the preface fills 22 pages. It is dedicated to Lady Mary Wortley Montagu, and signed "Thomas Hayward." † Hist. of Engl. Poetry, iii, p. 281.

‡ Gen. Dict. xi, p. 313.

several of the lives for the *Biographia Britannica*, to which he therefore put the signature G. He died at his apartments at the College of Heralds, 15 April 1761, aged 74, in very straitened circumstances, when his books and MSS. were sold by public auction. In the British Museum is Oldys's copy of Langbaine's *Lives of the Dramatic Poets*, not interleaved, but filled with notes written in the margin, and between the lines, in an extremely small hand. It came to the Museum, as a part of the library of Dr. Birch, who bought it at an auction of Oldys's books and papers for one guinea. "It appears," adds the writer of his life, above-cited, "that a preceding and more imperfect copy of this book, gave rise to Cibber's *Lives of the Poets*, 1753."* But this information is surely wrong: there can be little question that that work originated from Coxeter's papers, though it might receive several additions from those MSS. of Oldys, regarding the dramatic writers. Oldys also communicated several things to Mrs. Cooper's "*Muses Library*," and he left some MS. collections for a life of Shakespeare, which Mr. Steevens had seen, and quotes.† Alexander Oldys, called "The

* The Biographer says, we owe this curious anecdote to the edition of the "*Tatler*" with notes, &c. vol. 1, No. 27.—He adds, that "Oldys's notes have been transcribed into interleaved copies by Bp. Percy, Mr. Steevens, Mr. Malone, and Mr. Reed, and that each of those gentlemen has made considerable additions."

† A proof of Oldys's minute knowledge of our old English Poetry.
may

Little Poet," and "the English Scarron," was a relation of our author.*

In 1740, Mr. Capel published his "Prolusions," a volume of ancient poems, which has never fallen in my way. Mr. Edward Capel was well-known for his attention to the works of Shakespeare. He was born at Troston, near Bury in Suffolk, 11 June 1712, and had the office of Deputy-Inspector of Plays, a place of 200*l.* a year, given him by the Duke of Grafton. He published an edition of Shakespeare, in 10 volumes, 8vo. and being particularly well-read in "the school of Shakespeare," (the old books with which that inimitable Bard is supposed to have been most conversant,) is said to have drawn the outline of that plan of illustration, which has since been so successfully pursued. He died 24 Jan. 1781.† He inherited Troston-hall through his mother, who was the daughter, and, (it seems,) heir of Mr. Robert Madocks, of that place, by his wife Anne Bythe, of whose writing specimens are preserved in the Museum for the variety, and the elegance of the hands. From Mr. Capel, this estate went to his nephew Mr. Capel Loft, well known in the literary world. "In this house," says Mr. Loft, Sept. 16, 1785, "my uncle Capel and my mother were born. I may be al-

may be seen in Raleigh's Article, p. 307-317, of this volume, extracted from his life of that great man.

* Gen. Biog. Dict. ut. sup*ra*. p. 315.

† Gen. B. Dict. iii. p. 314.

“ loved a sort of partial affection, especially on
 “ account of my mother, to this village. I
 “ know how much of rustic simplicity there is
 “ in this way of talking; but a rustic I am,
 “ and a rustic I am proud to be, only wishing
 “ I had the knowledge proper to support that
 “ character in its true respectability.”*

In 1765, Dr. Thomas Percy published his
 “ Reliques of Antient English Poetry,” in three
 volumes, 12mo. containing old heroic ballads,
 songs, and other pieces of our earlier poets, with
 some few of a later date. It contains also very
 short biographical notices of about four-and-
 twenty poets. This ingenious work, which re-
 vived the taste for our old poets, is too well
 known to require being here particularized. A
 fourth edition was published in 1794, by the
 Rev. Thomas Percy, Fellow of St. John’s Col-
 lege, Oxford, the nephew of the author, who
 was many years since preferred to the Bishopric
 of Dromore in Ireland.

In 1777, Mr. Evans published his “ Old
 Ballads.”

In 1787, Mr. Henry Headley, A. B. of
 Trinity College, Oxford, published, “ Select
 Beauties of ancient English Poetry; with re-
 marks,” in 2 volumes 8vo. He was, I believe,
 son of the Rev. Mr. Headley, of North-Wal-
 tham, in Norfolk, and educated at Norwich

* Annals of Agriculture, iv, p. 319.

under Dr. Parr. Before he was twenty, he published a volume of poems, which are said to have great merit; and was a contributor to the “Olla Podrida,” and a frequent correspondent of the Gentleman’s Magazine under the signature T. C. O. but died at Norwich, on 15 Nov. 1788,* at the early age of 23. He was an intimate friend of the late lamented Rev. William Benwell, of Caversham, near Reading, who died in 1796, and of the present poet Mr. William Bowles, who has celebrated his memory in some pathetic verses. His “Specimens” certainly shew a cultivated taste, and an extent of information, very extraordinary in so young a man; and there are 32 pages of lively Biographical sketches of nine and twenty poets, from whose works there are extracts. But he used so little diligence in examining the sources of biography, as to say he could give no farther account of Habington than was furnished by Langbaine, when he might have read in “Wood’s Athenæ,” a long article appropriated to him. The book is badly printed on mean paper.

In 1785, Joseph Ritson, esq. of Gray’s Inn, Deputy High Bailiff of the Duchy of Lancaster, published a select collection of English Songs in three volumes 8vo. and he has since published a volume of ancient Songs, 1789, 8vo. a

* Gent. Mag. Nov. 1783.

volume of pieces of ancient popular poetry, 8vo. ancient poems on the subject of Robin Hood, 1795, 8vo. and the "English Anthology," three volumes 8vo.*

In 1790, came out anonymously, in one volume 8vo. "Specimens of the early English Poets." London. Printed for Edwards, Pall-Mall. This is a beautiful specimen of typography, and is in some respects a judicious and entertaining miscellany, arranged in chronological order; but the mutilation of several of the poems at the mercy of the editor, with only a general acknowledgement in the preface, seems very reprehensible.†

* He has also published a collection of Scottish Songs, 2 vol. 12mo. Mr. John Pinkerton has also given to the world two volumes of "Ancient Scottish Poems, never before in print," 8vo. 1786.

† Mr. Nichols's Collection of Poems in 8 volumes 12mo. with a variety of very useful and entertaining Biographical notes, is not mentioned here, because it does not contain any poems of so early a date as the period of my present volume.

Of the Dramatic Poets, of whom I have included no more in the plan of my work than were mentioned by Phillips, there is an ample and accurate account in the "*Biographia Dramatica*," 2 volumes, 8vo. 1782. This is modestly called by the learned editor only a new edition of a work published in 1764, in two volumes 12mo. entitled "*The Companion to the Play-house*," by Mr. David Erskine Baker, who was a son of Mr. Henry Baker, a diligent and well-known naturalist, who died 25 Nov. 1774, aged more than 70. The son was a young man of genius and learning, who having been adopted by an uncle, a silk-throwster, in Spitalfields, succeeded him in the business; but wanted the prudence and attention which are necessary to secure prosperity in trade. He married the daughter of Mr. Clendon, a reverend emperic. Like his father, he was both a philosopher and a poet, and wrote several occasional poems in the periodical publications, much admired; but so violent was his turn for dramatic performance, that he repeatedly engaged with the lowest strolling companies, in spite of every effort

fort of his father to reclaim him.* Mr. Baker is said to have had the use of some MSS. of Coxeter, besides the printed labours of his predecessors. "He was," says his editor, "possessed of abilities fully competent to his undertaking."† But the present work contains the addition of the titles of above a thousand dramas, besides the dates and sizes and various editions of works. The first foundation of a work of this kind, was a list printed in 1656, of such plays as were then commonly sold, and prefixed to Goffe's Tragi-comedy of "The Careless Shepherdes." This list was augmented by Francis Kirkman, a bookseller, in 1661.

In 1687, Gerard Langbaine, son of the Provost of Queen's College, Oxford, produced a new Catalogue in 4to. entitled "Momus Triumphans." Warton says, "he was first placed with a bookseller in London, but at 16 years of age, became a Gentleman Commoner of University College, Oxford. His literature chiefly consisted in a knowledge of the novels and plays of various languages; and he was a constant and critical attendant of the Play-houses many years. The next year he added a new title, viz. 'A New Catalogue of English Plays.' Lond. 1688, 4to. He then digested his work anew,

* Gen. B. Diſt. ii, p. 42: † Pref. to the Biog. Dram. li.

and entitled it, ‘ an Account of the English Dramatic Poets,’ &c. Oxon. 8vo. 1691. Having retired to Oxford in the year 1690, he died the next year, having amassed a collection of more than a thousand printed plays, masques and interludes.”

Mr. Gildon published in 1698, 8vo. an abstract of this work, entitled “ the Lives and Characters of the English Dramatic Authors,” with the addition of a few later writers. This person, who has been mentioned before for his collection of poetry, was born at Gillingham in Dorsetshire, about 1666. He was a writer by profession, wrote several plays and other poems, and has obtained a place on that account among Cibber’s *Lives*: but he is better known by the niche he holds in the *Dunciad*. He died 12 Jan. 1723; when it was said in “ *Boyer’s Political State*,” he was a person of great literature but mean genius, who having attempted several kinds of writing, never gained much reputation in any.”*

In 1714, Mr. Mears, a bookseller, printed a catalogue of Plays, which afterwards was continued to 1726, “ but it is only calculated for the use of his shop, and is defective from the frequent want of dates, and the total neglect of mentioning the sizes of each performance.”†

* Cibber’s *Lives*, iii, p. 330. † *Biog. Dram. Introd.* lxix.

Jacob's book before-mentioned,* contains in the second volume the Dramatic Poets. It is founded on Langbaine's: but improved in one particular, by placing the performances of each writer in their proper chronological order.†

The next performance was a list of all the Dramatic Authors, with some account of their lives, and of all the dramatic pieces ever published in the English language to the year 1747," 8vo. It was added to a play, called " Scanderbeg," by Mr. Whincop, who seems to have received assistance in the execution of it from Mr. Motley. §

In 1752, Mr. Chetwood, prompter at the Theatre, Drury - Lane, published " The British Theatre; containing the Lives of the English Dramatic Poets, with an account of all their plays: together with the lives of most of principal Actors as well as Poets. To which is prefixed, a short view of the rise and progress of the English Stage," 12mo. It is a most reprehensible performance, consisting of the grossest blunders and most shameful falsehoods. §

Besides this, there have been published " The Theatrical Records," 12mo. 1756, and " The

* P. 1. † Biog Dram. ut supr. ‡ Biog. Dram. ut supr.
§ Ibid,

Play-house Pocket Companion," 12mo. 1779,
both equally unworthy with the other.*



Thus far had I written many months ago, since which, the press I employed having been occupied by more urgent business, my thoughts and my labours have fallen into a different channel; and I cannot now recall to my mind the additional materials, by which I meant to have extended my Preface. Perhaps it is better,—the preface, I believe, is already too long,

Thus then I dismiss this humble compilation (for let me again repeat, that it does not make the smallest pretensions to any thing more†), to

* Biog Dram. ut supr.

† In compiling, we almost necessarily use not only the materials, but frequently the very words of those, from whose labours we borrow. At least minute variations, without improvement, seem to me a very silly affectation, and even a mean attempt to put on the appearance without the reality, of being original. I have intended and hope I have never omitted, to be very scrupulous in my references to those books from whence I have copied. The compilation was begun in August 1797, and has since proceeded slowly, and at long intervals, through the press!

its

its fate. Nearly fifteen years have elapsed since I first at a very early age became a candidate for literary fame: and it cannot be expected that I should again come forward with the same trembling anxiety and fear as I then did. At the same time, were I of a timid temper, I might find sufficient cause to frighten me. I had not then disturbed a nest of hornets, who are now determined by every wicked intrigue to blast my reputation—lyars, slanderers, and back-biters,* to what will not beings so low descend? By low, I do not mean low in birth or fortunes, (though perhaps of these they may not have more than sufficient) but low in spirit, in mental powers, in intellectual culture, in disposition, habits, and conduct! And have I merited all this hatred? Are the characters of folly, and meanness so sacred, that we cannot touch upon them even in fiction, without having swarms of them instantly buzzing round us for the purpose of stinging us to death? The rod of vengeance is in my hands, but I will not use it to crush these diminutive insects, however venomous. Let them not hope that they can effectually poison the wide sources of literary reputation! As well might they think from a little vial of the strongest ingredients, to poison the

* Are letters, with *names to them*, addressed where, it is supposed, they cannot be known to the person attacked, who has therefore no opportunity of defending himself, less atrocious than anonymous slander?

expansive waters of the Ocean ! But a truce with them in future—I have done, and let them “ leave me to my repose.” Their hatred, I assure them, will be no violent source of mortification to me !

“ I care not, (Malice,) what you me deny,
 You cannot rob me of free Nature's grace,
 You cannot shut the windows of the sky,
 Thro' which Aurora shews her brightening face ;
 You cannot bar my constant feet to trace
 The woods and lawns, by living stream, at eve :
 Let health my nerves and finer fibres grace,
 And I their toys to the *great children* leave :
 Of fancy, reason, virtue, nought can me bereave !”*

* Castle of Indolence.

END OF THE PREFACE.

Dec. 1. 1799.



ENGLISH POETS.

ROBERT of GLOUCESTER.

“ ROBERT surnamed of Glocester, a not
“ altogether obscure writer in the reign of Hen.
“ 3d. and seeming to pass for a poet in the
“ esteem of Camden, who quotes divers of his
“ old English Rhythms in praise of his native
“ country England.”

Such is the earliest English poet, who wrote in his native tongue, mentioned by Phillips. Nor have the later and deeper researches of Mr. Warton commenced with an earlier name than this. The following is the account of this most able modern critic. “ The first poet whose name occurs in the reign of Edw. I. and indeed in these annals, is Robert of Glocester, a monk of the abbey of Glocester. He has left a poem of considerable length, which is a history of England in verse, from Brutus to the reign of

B

Edward

Edward the first. It was evidently written after the year 1278, as the poet mentions king Arthur's sumptuous tomb, erected in that year before the high altar of Glastonbury church; and he declares himself a living witness of the remarkably dismal weather, which distinguished the day on which the battle of Evesham was fought in the year 1265. From these and other circumstances this piece appears to have been composed about the year 1280. It is exhibited in the manuscripts, is cited by many antiquaries, and printed by Hearne, in the Alexandrine measure: but with equal probability might have been written in four-lined stanzas. This rhyming chronicle is totally destitute of art and imagination. The author has cloathed the fables of Geoffery of Monmouth in rhyme, which have often a more poetical air in Geoffrey's prose. The language is not much more easy, or intelligible than that of many of the Norman-Saxon poems: it is full of Saxonisms, which indeed abound more or less in every writer before Gower and Chaucer. But this obscurity is perhaps owing to the western dialect, in which our monk of Gloucester was educated. Provincial barbarisms are naturally the growth of extreme counties, and of such as are situated at a distance from the metropolis: and it is probable, that the Saxon heptarchy, which
consisted

consisted of a cluster of seven independent states, contributed to produce as many different provincial dialects. In the mean time it is to be considered that writers of all ages and languages have their affectations and singularities, which occasion in each a peculiar phraseology.”*

Of the poets mentioned by Phillips, the next in point of time is Chaucer; but the great critic last cited records a few names in the intervening period, which I shall slightly repeat.

At the close of the reign of Edw. I. and in the year 1303, occurs ROBERT DE BRUNNE, a Gilbertine monk of the monastery of Brunne, or Bourne, near Depyng in Lincolnshire. He was merely a translator.† His largest work is a metrical chronicle of England.‡

Although much poetry began to be written about the reign of Edward the second, yet Mr. Warton has found only one English poet of that reign whose name has descended to posterity: This is ADAM DAVY or DAVIE, who may be placed about the year 1312. He could collect no circumstances of his life, but that he was marshall of Stratford le Bow near London.§

The first person in the reign of Edward the third, is RICHARD HAMPOLE, an eremite of the

* History of English Poetry, I. 48, 49. † Ibid. p. 59. ‡ Ibid. p. 62. § Ibid. p. 214.

order of St. Augustine, and a doctor of divinity, who lived a solitary life near the nuns of Hampole, four miles from Doncaster in Yorkshire.* He flourished in 1349. His principal pieces in English rhyme are a paraphrase of part of the book of Job, of the Lord's prayer, of the seven penitential psalms, and the *Pricke of Conscience*. But his poetry has no tincture of sentiment, imagination, or elegance.†

The next poet in succession is one who deserves more attention on various accounts. This is ROBERT LONGLANDE, author of the poem called the "Vision of Pierce Plowman," a secular priest, and a fellow of Oriel College in Oxford, who flourished about the year 1350. This poem contains a series of distinct visions, which the author imagines himself to have seen, while he was sleeping after a long ramble on Malverne-hills in Worcestershire. It is a satire on the vices of almost every profession: but particularly on the corruptions of the clergy, and the absurdities of superstition. These are ridiculed with much humour and spirit, couched under a strong vein of allegorical invention. But instead of availing himself of the rising, and rapid improvements of the English language, Longland prefers and adopts the style

* History of English Poetry, p. 255. † Ibid. p. 256.

of the Anglo-Saxon poets. Nor did he make these writers the models of his language only : he likewise imitates their alliterative versification, which consisted in using an aggregate of words beginning with the same letter. He has therefore rejected rhyme, in the place of which he thinks it sufficient to substitute a perpetual alliteration. But this imposed constraint of seeking identical initials, and the affectation of obsolete English, by demanding a constant, and necessary departure from the natural and obvious forms of expression, while it circumscribed the powers of our author's genius, contributed also to render his manner extremely perplexed, and to disgust the reader with obscurities. The Satire is conducted by the agency of several allegorical personages, such as Avarice, Bribery, Simony, Theology, Conscience, &c.†

It would be improper to pass over a Scotch poet of this period, who has adorned the English language by a strain of versification, expression, and poetical imagery, far superior to his age. He has written an heroic poem. This is JOHN BARBOUR, Archdeacon of Aberdeen, who was educated at Oxford, 1357, 1365. David Bruce king of Scotland, gave him a

† History of English Poetry, p. 266, 267.

pension for life; as a reward for his poem called “The History of Robert Bruce, King of the Scots”. It was printed at Glasgow, 1671.*

And now we are arrived at the second name in Phillips’s *Theatrum*, a poet with whom the history of poetry is by many supposed to have commenced; and who has been pronounced by a critic of unquestionable taste and discernment,† to be the first English versifier, who wrote poetically.‡

GEOFFRY CHAUCER.

“ Sir Geoffry Chaucer, the Prince and Cory-
 “ phæus, generally so reputed, till this age
 “ of our English Poets, and as much as we
 “ triumph over his old fashion’d phrase, and
 “ obsolete words, one of the first refiners of
 “ the English language. Of how great esteem
 “ he was in the age wherein he flourished,
 “ namely, the reigns of Henry the 4th; Henry
 “ the 5th; and part of Henry the 6th; ap-
 “ pears, besides his being Knight and Poet-
 “ Laureat, by the honor he had to be allyed by

* History of English Poetry, I. 313. † Johnson, *Dictionar.* pref. p. i. ‡ Warton, p. 341.

“ marriage to the great Earl of Lancaster, John
“ of Gaunt. How grear a part we have lost
“ of his works above what we have extant of
“ him, is manifest from an author of good
“ credit, who reckons up many considerable
“ poems, which are not in his published works ;
“ besides the *Squires Tale* which is said to be
“ complete in Arundel-House Library.”

This great Poet was born about 1328; 2 Edw. 3. and died 25 Oct. 1400, (2 Hen. 4.) so that *Phillips* makes a considerable mistake in supposing him to have lived till the reign of Hen. 6. Chaucer had travelled into France and Italy: was a master of the languages of those countries; and had become personally acquainted with Petrarch, at the wedding of Violante, daughter of Galleazzo Duke of Milan, with the Duke of Clarence. These excursions added to his knowledge and relish of the works of Dante and Boccace, as well as Petrarch. From Boccace, he borrowed “ *The Knight’s Tale*”; to which however he gave many additions, and new beauties of his own. In this poem he displays such powers of versification; that we are surprised, says Warton, to find in a poet of such antiquity numbers so flowing and nervous; a circumstance, which greatly contributed to render Dryden’s paraphrase of this poem the most animated and harmonious piece

piece of versification in the English language.* “The Romaunt of the Rose” is translated from a French poem entitled “Le Roman de la Rose”, begun by William of Lorris, a student in jurisprudence, who died about 1260; and completed by John of Meun, a native of a little town of that name, situated on the river Loire near Orleans, who flourished about 1310.† “Troilus and Cresseide” is said to be formed on an old history, written by Lollius, a native of Urbino in Italy.‡ Whatever were Chaucer’s materials, he has constructed a poem of considerable merit, in which the vicissitudes of love are depicted in a strain of true poetry, with much pathos and simplicity of sentiment.§ Parathetic description is one of Chaucer’s peculiar excellences. Warton seems to think that “The House of Fame” was suggested by some *Provincial* composition. The poem contains great strokes of Gothic imagination, yet bordering often on the most ideal and capricious extravagance.|| Pope has imitated this piece with his usual elegance of diction, and harmony of versification: but has not only misrepresented the story, but marred the character of the poem. Nothing can be more ingeniously contrived than the occasion on which Chaucer’s “Canterbury

* Warton, I. 367. † Ibid. p. 368. ‡ Ibid. 384. § Ibid. p. 385.
|| Ibid. p. 390.

Tales" are supposed to be recited. A company of pilgrims, on their journey to visit the shrine of Thomas à Becket at Canterbury, lodge at the Tabarde-Inn in Southwark. Although strangers to each other, they are assembled in one room at supper, as was then the custom, and agree not only to travel together the next morning, but to relieve the fatigue of the journey by telling each a story.† The "Tales" are unequal, and of various merit. Few, if any, are perhaps his own invention. "The Knights Tale", one of his noblest compositions, has been already mentioned. That, which deserves the next place, as written in the higher strain of poetry, and the poem by which Milton describes, and characterizes Chaucer, is "The Squire's Tale."‡ In the "Clerk of Oxenforde's Tale," the clerk declares in his prologues he learned it of Petrarch at Padua§. But it was the invention of Boccace, and the last in his Decameron. "The Tale of the Nonnes Priest" is perhaps a story of English growth.|| January and May, or the Marchaunts Tale," seems to be an old Lombard story. Dryden has modernized the tale of the Nonnes Priest; and Pope, that of January and May; intending perhaps to give patterns of the best of Chaucer's

† Warton, P. 398, ‡ Ibid. p. 398. § Ibid. p. 415. || Ibid. p. 419

tales in the comic species: but Warton is of opinion that the "Miller's Tale, has more true humour than either.* "The Reves Tale," or "The Miller of Trompington" is much in the same style, but with less humour†. This story was enlarged by Chaucer from Boccace. In the class of humourous or satirical tales, the "Sompnour's Tale," which exposes the tricks and extortions of the mendicant Friars, has also distinguished merit.‡

But Chaucer's vein of humour, although conspicuous in the "Canterbury Tales," is chiefly displayed in the characters, with which they are introduced. In these his knowledge of the world availed him, in a peculiar degree, and enabled him to give such an accurate picture of ancient manners as no cotemporary nation has transmitted to posterity. It is here that we view the pursuits and employments, the customs and diversions of our ancestors, copied from the life, and represented with equal truth and spirit, by a judge of mankind, whose penetration qualified him to discern their foibles, or discriminating peculiarities, and by an artist who understood that proper selection of circumstances, and those predominant characteristics, which form a finished portrait. We are fur-

* P. 432. † Ibid. 432. ‡ P. 433.

prized to find in so gross and ignorant an age, such talents for satire, and for observation on life; qualities which usually exert themselves at more civilized periods, when the improved state of society, by subtilizing our speculations and establishing uniform modes of behaviour disposes mankind to study themselves, and renders deviations of conduct, and singularities of character, more immediately and necessarily the objects of censure and ridicule. These curious and valuable remains are specimens of Chaucer's native genius, unassisted and unalloyed. The figures are all British, and bear no suspicious signatures of classical, Italian, or French imitation. The characters of Theophrastus are not so lively, particular, and appropriated.*

Warton thus sums up this great poet's character. "In elevation and elegance, in harmony and perspicuity of versification, he surpasses his predecessors in an infinite proportion: his genius was universal, and adapted to themes of unbounded variety: his merit was not less in painting familiar manners with humour and propriety, than in moving the passions, and in representing the beautiful and the grand objects of nature with grace and sublimity. In a word, he appeared with all the lustre, and dignity of a

* Warton, I. 435.

true poet, in an age, which compelled him to struggle with a barbarous language, and a national want of taste; and when to write verses at all was regarded as a singular *qualification*.”†

JOHN GOWER.

“ Sir John Gower, a very famous English
 “ poet in his time, and counted little inferior,
 “ if not equal, to Chaucer himself, who was
 “ his contemporary, and some say his scholar
 “ and successor in the laurel: for Gower was
 “ also both poet laureat, and Knight. His
 “ chief works may be gathered from his tomb
 “ in St. Mary Overy’s church, where lying
 “ buried he is represented with his head upon
 “ three large volumes thus inscribed, the first,
 “ *Votum Meditantis*; the next *Confessio Amantis*;
 “ the third, *Vox Clamantis*, of which last being
 “ printed in the reign of Henry the 8th the
 “ impression is not yet totally extinguished:
 “ the other two, doubtless, if not printed, are
 “ preserved in public libraries. For his *Con-*
 “ *fessio Amantis* I have seen in a private li-

† Warton, *ibid.* 457.

“ brary, in a large folio manuscript of vellum,
 “ fair written, containing the whole circuit of
 “ natural philosophy, and the allegories of all
 “ the poetical fictions: but that there were
 “ other things of his writing appears by what
 “ is extant of him in Chaucer’s published
 “ works.”

There are strange mistakes in this article of Phillips. According to Warton, neither the “*Speculum*,” (not *votum*) “*meditantis*,” nor the “*Vox Clamantis*” were ever printed. The “*Speculum Meditantis*,” or *Mirror of Meditation* is written in French rhymes in ten books. It displays the general nature of virtue and vice, enumerates the felicities of conjugal fidelity by examples selected from various authors, and describes the path which the reprobate ought to pursue for the recovery of the divine grace. The “*Vox Clamantis*” contains seven books of latin elegiacs: it is chiefly historical, and is little more than a metrical chronicle of the insurrection of the Commons in the reign of Richard the second.* The “*Confessio Amantis*,” or the *Lover’s Confession*, is an English poem, in eight books, first printed by Caxton in 1483. On this piece his character and reputation as a poet are almost entirely

* Warton, II. p. 2.

founded. It is a dialogue between a lover and his confessor, who is a priest of Venus, and like the mystagogue in the picture of Cebes, is called GENIUS. In the course of the confession every evil affection of the human heart, which may tend to impede the progress, or counteract the success of love, is scientifically subdivided; and its fatal effects exemplified by a variety of apposite stories, extracted from classics, and chronicles. His particular model appears to have been John of Meun's "Romaunt de la Rose". He has however seldom attempted to imitate the picturesque imageries, and expressive personifications of that exquisite allegory. His most striking portraits, which yet are conceived with no powers of creation, nor delineated with any fertility of fancy, are Idleness, Avarice, Micherie or Thieving, and Negligence, the secretary of Sloth. Instead of boldly cloathing these qualities with corporeal attributes, aptly and poetically imagined, he coldly yet sensibly describes their operations, and enumerates their properties. What Gower wanted in invention, he supplied from his common-place book; which appears to have been stored with an inexhaustible fund of instructive maxims, pleasant narrations, and philosophical definitions. It seems to have been his object to crowd all his erudition into this elaborate performance.

formance. Yet there is often some degree of contrivance and art in his manner of introducing and adapting subjects of a very distant nature, and which are totally foreign to his general design.*

Considered in a general view, The "*Confessio Amantis*" may be pronounced to be no unpleasing miscellany of those shorter tales which delighted the readers of the middle age.† Most of these are now forgotten, together with the voluminous chronicles, in which they were recorded.

The only classics which our author cites are Virgil, Ovid, Horace and Tully.‡ Amidst his graver literature, he appears to have been a great reader of romances.§

"The *Confessio Amantis*" was most probably written after Chaucer's "*Troilus and Cressida*,"|| and that it was written after that poet's "*Floure and Leafe*" seems evident**: and Warton thinks that Chaucer had published most of his poems before this piece of Gower appeared, except the "*Testament of Love*"†† and "*The Canterbury Tales*," which were undoubtedly some of that poet's last compositions, and not begun, till 1382.

* Warton, II. p. 4. † Ibid. p. 9. ‡ Ibid. p. 22. § Ibid. p. 23.
|| Ibid. p. 24. ** Ibid. p. 26. †† Ibid. p. 29.

"Perhaps",

“Perhaps,” says Warton, “in estimating Gower’s merit, I have pushed the notion too far; that because he shews so much learning, he had no great share of natural abilities. But it should be considered, that when books began to grow fashionable, and the reputation of learning conferred the highest honour, poets became ambitious of being thought scholars, and sacrificed their native powers of invention to the ostentation of displaying an extensive course of reading, and to the pride of profound erudition. On this account, the minstrels of these times, who were totally uneducated, and poured forth spontaneous rhymes in obedience to the workings of nature, often exhibit more genuine strokes of passion and imagination, than the professed poets. Chaucer is an exception to this observation: whose original feelings were too strong to be suppressed by books, and whose learning was overbalanced by genius.

“This affectation of appearing learned, which yet was natural at the revival of literature, in our old poets, even in those who were altogether destitute of talents, has lost to posterity many a curious picture of manners, and many a romantic image. Some of our ancient bards however, aimed at no other merit, than that of being able to versify; and attempted nothing more than to cloath in rhyme those sentiments,
which

which would have appeared with equal propriety in prose.”*

In the Marquis of Stafford’s library there is a thin oblong manuscript on vellum, containing some of Gower’s poems in Latin, French, and English, which Warton had not seen when he wrote the above character. Among these poems, are fifty sonnets in French, which are not mentioned by those, who have written the life of this poet, or have catalogued his works. These poems are tender, pathetic and poetical, and place our old poet in a more advantageous point of view, than that, in which he has hitherto been usually seen. It is doubtful whether among the French poets themselves of the same period, there remain a set of more finished sonnets: for they were probably written, when Gower was a young man, about 1350. Nor had yet any English poet treated the passion of love with equal delicacy of sentiment, and elegance of composition.†

Before I proceed farther, it will be necessary to mention a poet, lately brought into notice, who appears to have flourished about this time, tho’ unknown to Leland, Bale, Pitts, and Tanner. This is LAURENCE MINOT, whose poems

* Warton, II. p. 31. † Ibid. Emend. & Add.

are pronounced by Mr. Ritson, their editor,* to have been written in 1352. They consist of about twelve hundred lines, distributed through ten short poems, for the most part in lyric measure, on the principal events which happened within the first twenty-five years of the reign of Edw. III. and are chiefly, if not altogether, narrative; but without much animation: there being scarcely one poetical image or figure, in this whole series: and, as it seems, scarce one very interesting circumstance added to our prior knowledge of the events he describes: As the lines, however, are certainly smooth and harmonious, are very correct in the rhymes, and display considerable skill in the manner in which the poet has varied his versification; and as, at the same time, they exhibit a good specimen of the English language at that period, the reader of taste, as well as the antiquary, will be glad that they are preserved: and the editor merits praise for the elegant and correct manner in which they are published, as well as for the curious and authentic information he has collected on the several events from our most antient histories, particularly that of Froissard.†

No Roman writer appears to have been more

* Published for Egerton, 1795, 8vo, pr. 6s. † British Critic for Jan. 1797, p. 22, 23.

studied,

studied, and esteemed from the beginning to the close of the barbarous centuries, than BOETHIUS. His "Consolation of Philosophy" was translated into Saxon by King Alfred.* Only one poet can be assigned to the reign of Henry IV. and this was a translator of Boethius. He is called Johannes Capellanus. His name was JOHN WALTON. He was Canon of Oseney, and died Sub-dean of York. There is a complete MS. of this version in the British Museum.†

Soon after the coronation of Henry V. a minstrel-piece was written, on the siege of Harfler, and battle of Agincourt, of which Warton has given an extract. But the first poet that occurs in the reign of Hen. VI. is OCCLEVE. Warton places him about 1420.

THOMAS OCCLEVE.

" Thomas Ocleave, a very famous English
 " poet in his time which was the reign of king
 " Henry the fourth, and Henry the fifth; to
 " which last he dedicated his GOVERNMENT of

* Warton, II. p. 32. † Ibid, p. 34.

“ a PRINCE, the chiefly remember’d of what he
“ writ in poetry, and so much the more famous
“ he is by being remembered to have been the
“ disciple of the most famed Chaucer.”

He is a feeble writer, considered as a poet : and his chief merit seems to be, that his writings contributed to propagate and establish those improvements in our language, which were now beginning to take place. He was educated in the municipal law ; as were both Chaucer, and Gower ; and it reflects no small degree of honour on that profession that its students were some of the first, who attempted to polish and adorn the English tongue.*

The titles of Occleve’s pieces, very few of which have been ever printed, indicate a coldness of genius ; and on the whole promise no gratification to those, who seek for invention, and fancy. His most considerable poem is a piece called a translation of Egidius de Regimine Principum. Egidius’s work was a latin tract in three books on the art of government, for the use of Philip le Hardi, son of Louis King of France, about 1280. It had been translated into English by John Trevisa, about 1390. Occleve’s poem was never printed.

* Warton, II, p. 38.

JOHN LYDGATE.

“ John Lydgate, an Augustin Monk of St. Edmund’s Bury, who had the reputation of a person much accomplished by his travels into Italy, and France; and besides several things of his, of polite argument in prose, was much esteemed for what he wrote also in verse; as his Eglogues, Odes, Satyres, and other poems.”

I cannot refrain here from the opportunity of transcribing a passage from the great critic to whom I am already so much obliged, in which there is such uncommon beauty and elegance, that it is above all praise. “ I consider Chaucer, says he, as a genial day in an English Spring. A brilliant sun enlivens the face of nature with an unusual lustre: the sudden appearance of cloudless skies, and the unexpected warmth of a tepid atmosphere, after the gloom and the inclemencies of a tedious winter, fill our hearts with the visionary prospect of a speedy summer: and we fondly anticipate a long continuance of gentle gales, and vernal serenity. But winter returns

with redoubled horrors: the clouds condense more formidably than before; and those tender buds, and early blossoms, which were called forth by the transient gleam of a temporary sunshine, are nipped by frosts, and torn by tempests.”*

“ Most of the poets that immediately succeeded Chaucer, seem rather relapsing into barbarism, than availing themselves of those striking ornaments which his judgment and imagination had disclosed. They appear to have been insensible to his vigour of versification, and his flights of fancy. It was not indeed likely that a poet should soon arise equal to Chaucer: and it must be remembered that the national distractions, which ensued, had no small share in obstructing the exercise of those studies, which delight in peace, and repose. His successors however approach him in no degree of proportion. Among these JOHN LYDGATE is the poet, who follows him at the shortest interval.

He seems to have arrived at his highest point of eminence about 1430. Many of his poems, however, appeared before. He was a monk of the Benedictine abbey of Bury in Suffolk, and an uncommon ornament of his profession. Yet

* Warton, II. p. 51.

his genius was so lively, and his accomplishments so numerous, that it is to be suspected the Holy Father St. Benedict would hardly have acknowledged him for a genuine disciple. After a short education at Oxford, he travelled into France, and Italy; and returned a complete master of the language and literature of both countries. He chiefly studied the Italian and French poets, particularly Dante, Boccacio, and Alain Chartier; and became so distinguished a proficient in polite learning, that he opened a school in his monastery for teaching the sons of the nobility the arts of versification, and the elegances of composition. Yet altho' philology was his object, he was not unfamiliar with the fashionable philosophy: he was not only a poet and a rhetorician, but a geometrician, an astronomer, a theologist, and a disputant. On the whole he made considerable additions to those amplifications of our language, in which Chaucer, Gower and Occleve led the way; and he is the first of our writers, whose style is cloathed with that perspicuity, in which the English phraseology appears at this day to an English reader.*

To enumerate Lydgate's pieces, would be to write the catalogue of a little library. No poet

* Warton, II. p. 52.

seems to have possessed a greater versatility of talents. He moves with equal ease in every mode of composition. His hymns, and his ballads have the same degree of merit: and whether his subject be the life of a hermit, or a hero; of St. Austin, or Guy Earl of Warwick, ludicrous, or legendary, religious, or romantic, a history, or an allegory, he writes with facility. His transitions were rapid from works of the most serious and laborious kind to sallies of levity, and pieces of popular entertainment. His muse was of universal access; and he was not only the poet of his monastery, but of the world in general.*

His poem called "The Lyfe of our Lady," was printed by Caxton.

Lydgate's manner is naturally verbose and diffuse. This circumstance contributed in no small degree to give a clearness and fluency to his phraseology. For the same reason he is often tedious and languid. His chief excellence is in description, especially where the subject admits a flowery diction. He is seldom pathetic, or animated.†

His principal poems are "The Fall of Princes," "The Siege of Thebes", and "The Destruction of Troy".

* Warton, II. p. 53. † Ibid. p. 53.

About 1360, Boccacio wrote a latin history in ten books, entitled, “*De Casibus Virorum et Feminarum Illustrium*”. Like other chronicles of the times, it commences with Adam, and is brought down to the author’s age. Its last grand event is John King of France, taken prisoner by the English at the battle of Poitiers in 1359. This book of Boccacio was soon afterwards translated into French by one of whom little more is known than that he was named LAURENCE; yet so paraphrastically, and with so many considerable additions, as to be rendered almost a new work. Laurence’s French translation, printed at Lyons 1483, is the original of Lydgate’s poem, which consists of nine books, and is not improperly styled a set of tragedies. It is not merely a narrative of men eminent for their rank, and misfortunes. The plan is perfectly dramatic, and partly suggested by the pageants of the times. Every person is supposed to appear before the poet, and relate his respective sufferings: and the figures of these speeches are sometimes finely drawn.*

Lydgate’s “*Story of Thebes*,” was first printed by William Thynne, at the end of his edition of Chaucer’s works, 1561.†

* Warton, H. p. 63. † Ibid. p. 72.

“The Troy Book, or Destruction of Troy,” was first printed 1513, by Richard Pinson.* This poem is professedly a translation or paraphrase of Guido de Colonna’s romance, entitled “*Historia Trojana*.”† It is replete with descriptions of rural beauty, formed by a selection of very poetical and picturesque circumstances, and cloathed in the most perspicuous, and musical numbers. The colouring of our author’s mornings is often remarkably rich and splendid.‡

Two more poets remain to be mentioned under the reign of Henry VI. if mere translation merit that appellation. These are HUGH CAMPEDEN, and THOMAS CHESTER.

The first was a great traveller, and translated into English verse the French romance of “*Sidrac*”, which was printed 1510, but is uncommonly rare.§

Thomas Chestre appears to have been a writer for the minstrels. No anecdote of his life is preserved. He has left a poem, entitled “*Sir Launfale*,” one of Arthur’s Knights; never printed.||

* Warton, II. p. 81. † Ibid. p. 82. ‡ Ibid. p. 85. § Ibid. p. 101. || Ibid. p. 102.

JOHN HARDING.

“ John Harding, a writer recorded in history
“ for one of the chief of his time; viz. the
“ reign of K. Edward the fourth, and claiming
“ his feat among the poetical writers, by his
“ chronicle in English verse.”

He was of northern extraction, and educated in the family of Lord Henry Percy: and at 25 years of age, hazarded his fortunes as a volunteer at the decisive battle of Shrewsbury, fought against the Scots in 1403. He appears to have been indefatigable in examining original records, chiefly with a design of ascertaining the fealty due from the Scottish Kings to the crown of England. These investigations seem to have fixed his mind on the study of our national antiquities and history. At length he cloathed his researches in rhyme, which he dedicated under that form to Edw. IV. and with the title of “ The Chronicle of England unto the reign of King Edward the fourth in verse.” He is concise and compendious in his narrative of events from Brutus to the reign of Hen. IV. he is
much

much more minute and diffuse in relating those affairs, of which for more than the space of sixty years, he was a living witness, and which occurred from that period to the reign of Edw. IV. The poem seems to have been completed about 1470. In his final chapter, he exhorts the King to recall his rival King Henry VI. and to restore the partisans of that unhappy prince.

This work is almost beneath criticism, and fit only for the attention of an antiquary. HARDING may be pronounced to be the most important of our metrical historians, especially when we recollect the great improvements which English poetry had now received. Even Robert of Gloucester, who lived in the infancy of taste and versification, is not to be excepted.*

In this reign, the first mention of the King's poet, under the name of LAUREATE, occurs. JOHN KAY was appointed poet laureat to Edw. IV. The office is undoubtedly the same as that of the KING'S VERSIFIER, to whom one hundred shillings were paid as an annual stipend in 1251.†

JOHN SCOGAN is commonly supposed to have been a cotemporary of Chaucer; but this is a

* Warton, II. p. 126, 127. † Ibid. p. 131.

mistake. He was educated at Oriel College in Oxford: and being an excellent mimic, and of great pleasantry in conversation, became the favourite buffoon of the court of Edw. IV. ANDREW BORDE, a mad physician and dull poet in the reign of Hen. VIII. published his "Jests," under the title of "Scogin's Jests," which are without humour, or invention; and give us no very favourable idea of the delicacy of the King and courtiers, who could be exhilarated by the merriments of such a writer.* Two didactic poets on chemistry appeared in this reign, JOHN NORTON and GEORGE RIPLEY.

John Norton was a native of Bristol, and the most skilful alchymist of his age. His poem is called the "Ordinal," or a manual of the chymical art.† This poem is totally void of every poetical elegance. It was printed by Ashmole in his *Theatrum Chemicum*, 1652, 8vo.

* Warton, II. p. 126. † Ibid. p. 133.

GEORGE RIPLEY.

“ George Ripley, a Canon of Bridlington in
“ the time of Henry the seventh, who in old
“ English verse wrote several chymical misfe-
“ ries pretending to lead to the attaining the
“ philosopher’s stone.”

He was accomplished in many parts of erudition; and still maintains his reputation as a learned chemist of the lower ages. He was a great traveller, and studied both in France and Italy. At his return from abroad, pope Innocent the eighth absolved him from the observance of the rules of his order, that he might prosecute his studies with more convenience and freedom. But his convent not concurring with this very liberal indulgence, he turned Carmelite at St. Botolph’s in Lincolnshire, and died an anachronite in that fraternity 1490. His chemical poems are nothing more than the doctrines of alchemy cloathed in plain language, and a very rugged versification. The capital performance is the “Compound of Alchemie” written 1471. It is in the octave metre, and
dedicated

dedicated to Edw. IV. RIPLEY has left a few other compositions on his favourite science, printed by Ashmole, who was an enthusiast in this abused species of philosophy.*

To this period would have belonged the poems of Rowley, had they been genuine; but they are now universally allowed by all judicious critics to have been the forgery of Chatterton.

Philips names NICOLAS KENTON among the English poets of this reign; but as he is not mentioned by Warton, I presume he wrote in latin. He was a native of Kenton, 10 miles from Ipswich in Suffolk. He was a priest, and died at London 4 Sept. 1460.†

The subsequent reigns of Edward the fifth, Richard the third, and Henry the seventh, abounded in obscure versifiers. About 1480 BENEDIC BURGH, a master of Arts, of Oxford, Archdeacon of Colchester, &c. translated Cato's *Morals*, into the royal stanza.‡

About 1481, JULIANA BARNES, more properly BERNERS, sister of Richard Lord Berners, and prioress of the nunnery of Sopewell, wrote three English tracts on "Hawking, Hunting, and Armory, or Heraldry", which were soon afterwards printed in the neighbouring monastery

* Warton, II. p. 138. † Tanner's Bibl. 453. ‡ Warton, II. p. 165.

of St. Alban's.* The second of these treatises is written in rhyme. Warton suspects the whole to be a translation from the French and Latin.†

To this period belongs WILLIAM of NASSYNTON, a proctor, or advocate in the ecclesiastical court at York, who translated into English rhymes, about 1480, a theological tract, entitled "A Treatise on the Trinity and Unity with a declaration of God's works, and of the passion of Jesus Christ," written by John of Waldenby, an Augustine friar of Yorkshire.‡

HENRY BRADSHAW has rather larger pretensions to poetical fame, altho' scarcely deserving the name of an original writer in any respect. He was a native of Chester, educated at Gloucester college in Oxford, and at length a Benedictine monk of St. Werburgh's abbey in his native place. Before 1500, he wrote the "Life of St. Werburgh", a daughter of a King of the Mercians, in English verse.§ This piece was first printed by Pinson in 1521.|| The versification is infinitely inferior to Lydgate's worst manner. Bradshaw was buried in the cathedral church at Chester in 1513.

Amongst the many striking contrasts between the manners and characters of ancient and mo-

* Warton, II. p. 171. † Ibid. p. 172. ‡ Ibid. p. 172, 173. § Ibid. p. 176. || Ibid. p. 180.

dern life, we must not be surpris'd to find a mercer, a sheriff, and an alderman of London, descending from his important occupations to write verses. This is ROBERT FABYAN, who yet is generally better known as an historian, than a poet. He was esteemed, not only the most facetious, but the most learned of all the mercers, sheriffs, and aldermen of his time: and no layman of that age is said to have been better skilled in the Latin language. He flourished about 1494. In his Chronicle, "or Concordance of Histories," from Brutus to 1485, it is his usual practice, at the division of the books to insert metrical prologues, and other pieces in verse. When he begins to versify the historian, disappears only by the addition of rhyme, and stanza.*

Another poet of this period is JOHN WATSON, a priest, who wrote a theological tract entitled "Speculum Christiani," which is a sort of paraphrase on the decalogue, and the creed. But it is interspersed with a great number of wretched English rhymes.†

CAXTON, the celebrated printer, was likewise a poet; and besides the rhyming introductions and epilogues, with which he frequently de-

* Warton, II. p. 191, 192. † Ibid. p. 193.

corates his books, has left a poem of considerable length entitled "The Worke of Sapyence." It comprehends not only an allegorical fiction, concerning the two courts of the castle of Sapience, in which there is no imagination, but a system of natural philosophy, grammar, logic, rhetoric, geometry, astronomy, theology, and other topics of the fashionable literature. Caxton appears to be the author, by the prologue; yet it is not improbable, he might on this occasion employ some professed versifier, at least as an assistant, to prepare a new book of original poetry for his press.

Among the anonymous pieces of Poetry belonging to this period, which are very numerous, the most conspicuous is "The Kalendar of Shepherds." It seems to have been translated into English about 1480, from a French book called "Kalendrier des Bergers." It was printed by Wynkyn de Worde in 1497. This piece was calculated for the purposes of a perpetual almanac; and seems to have been the universal magazine of every article of salutary, and useful knowledge. It is a medley of verse and prose; and contains, among many other curious particulars, the Saints of the whole year, the moveable feasts, the signs of the Zodiac, the properties of the twelve months, rules for blood-letting, a collection of proverbs, a
system

system of ethics, politics, divinity, physiognomy, medicine, astrology, and geography.*

The only writer deserving the name of a poet in the reign of Hen. VII. is STEPHEN HAWES. Hawes flourished about the close of the fifteenth century, and was a native of Suffolk. After an academical education at Oxford, he travelled much in France; and became a complete master of the French and Italian poetry. His polite accomplishments quickly procured him an establishment in the household of the King; who struck with the liveliness of his conversation, and because he could repeat by memory most of the old English poets, especially Lydgate, made him groom of the privy chamber. His facility in the French tongue was a qualification, which might strongly recommend him to the favor of Hen. VII. who was fond of studying the best French books then in vogue.†

Hawes has left many poems, which are now but imperfectly known, and scarcely remembered.† “The Temple of Glass” will be found to be one of the best; and on comparison, it will appear a copy of Chaucer’s House of Fame. There was some merit in daring to depart from the dull taste of the times, and in choosing Chaucer for a model, after his sublime fancies had

* Warton, II. p. 196. † Ibid. p. 210, 211.

been so long forgotten, and had given place for almost a century, to legends, homilies and chronicles in verse.* But Hawes's capital performance is "The Passetyme of Pleasure", which was finished in 1506. It is almost the only effort of imagination and invention which had appeared in our poetry, since Chaucer. This poem contains no common touches of romantic and allegoric fiction. The personifications are often happily sustained, and indicate the writer's familiarity with the Provencial school. The model of his versification and phraseology is that improved harmony of numbers, and facility of diction, with which his predecessor Lydgate adorned our octave stanza. But Hawes has added new graces to Lydgate's manner.† This poem was printed by Wynkyn de Worde, in 1517, 4to; with wooden cuts.

Coeval with Hawes was WILLIAM WALTER, a retainer to Sir Henry Marney, Chancellor of the Duchy of Lancaster; an unknown and obscure writer, who versified in the octave stanza, Boccacio's story, so beautifully paraphrased by Dryden, of Sigismonda and Guiscard. This poem was printed by Wynkyn de Worde, and reprinted 1597. He also wrote a Dialogue in verse, called "The Spectacle of Lovers," and

* Warton, p. 215. † Ibid. p. 219.

“The History of Titus and Gemisippus,” a translation from a Latin romance called the Siege of Jerusalem.

About 1490, HENRY MEDWALL, Chaplain to Archbishop Morton, composed an interlude called “Nature,” which was translated into Latin. It was printed by Rastel, 1538.

About 1497, LAURENCE WADE, a Benedictine monk of Canterbury, translated into English rhymes, “The Lyfe of Thomas à Becket,” written about 1180, by Herbert Bottham. It still remains in MS.*

ALEXANDER BARCLAY was educated at Oriel college, Oxford, accomplished his academical studies by travelling, and was appointed one of the priests, or prebendaries of St. Mary Ottery in Devonshire. Afterwards he became a Benedictine monk of Ely monastery; and at length took the habit of the Franciscans at Canterbury. He temporized with the changes of religion; for he possessed some church preferments in the reign of Edw. VI. He died very old at Croydon in Surry, in 1532.† His principal work is “The Ship of Fooles.” The original invention is due to Sebastian Brandt a learned Civilian of Basil. It was translated into French and Latin verse; and from the original,

* Warton, II. p. 233, 239. † Ibid. p. 240.

and the two translations, Barclay formed a large English poem, in the balade or octave stanza, with considerable additions gleaned from the follies of his countrymen. It was printed by Pinson in 1509. All ancient satirical writings have their merit, and deserve attention, as they transmit pictures of familiar manners, and preserve popular customs. In this light at least Barclay's "Ship of Fooles," which is a general satire on the times, will be found entertaining. Nor must it be denied that his language is more cultivated than that of many of his cotemporaries, and that he contributed his share to the improvement of the English phraseology. His author, Sebastian Brandt, appears to have been a man of universal erudition; and his work, for the most part, is a tissue of citations from the ancient poets, and historians.* Barclay's other pieces are "The Mirrour of Good Manners," and "Five Egloges."† The Egloges, are, as Warton thought, the first that appeared in the English language. They are like Petrarch's, and Mantuan's, of the moral, and satirical kind; and contain but few touches of rural description, and bucolic imagery. They were written about 1514.‡ He was a rival of Skelton.

* Warton, II. p. 247. † Ibid. ‡ Ibid. p. 243.

There are three Scotch poets, whom Warton mentions at this period, WILLIAM DUNBAR, GAWEN DOUGLAS, and SIR DAVID LYNDSEY. These have adorned the present æra with a degree of sentiment and spirit, a command of phraseology, and a fertility of imagination not to be found in any English poet, since Chaucer and Lydgate: more especially, as they have left striking specimens of allegorical invention; a species of composition, which appears to have been for some time almost totally extinguished in England.*

William Dunbar was a native of Salton in East Lothian, about 1470. His most celebrated poems are "The Thistle and the Rose," and "The Golden Terge."†

Gawen Douglas was descended from a noble family, and born 1475. In 1513 he fled from Scotland into England, and was graciously received by Hen. VIII. who in consideration of his literary merit allowed him a liberal pension. He died of the plague in London, and was buried in the Savoy church, 1521. He was Bishop of Dunkeld. In his early years he translated Ovid's Art of Love. In 1513, in the space of thirteen months, he translated into Scotch heroics the Eneid of Virgil, with

* Warton, II. p. 257. † Ibid.

the additional thirteenth book by Mapheus Vegius. This translation is executed with equal spirit and fidelity; and is a proof that the Lowland Scotch, and English languages were now nearly the same. The several books are introduced with metrical prologues, which are often highly poetical; and shew that Douglas's proper walk was original poetry. One of his original poems, is the "Palice of Honour," a moral vision, written in 1501; first printed at London 1553.*

Sir David Lyndesay appears to have been employed in several offices about the person of James the Vth, from the infancy of that monarch, by whom he was much beloved; and at length, on account of his singular skill in heraldry, was Knighted, and appointed Lion King of Arms of Scotland. His principal performances are "The Dreme," and "The Monarchie."†

* Warton. II. p. 230, 293, 294. † Ibid. p. 295

JOHN SKELTON.

“ John Skelton, a jolly English rimer, and
“ I warrant ye accounted a notable poet, as
“ poetry went in those days, namely King Ed-
“ ward the fourth’s reign, when doubtless good
“ poets were scarce, for however he had the
“ good fortune to be chosen poet laureat, me-
“ thinks he hath a miserable loose rambling
“ style.”

Most of SKELTON’s poems were written in the reign of Hen. VIII. But, as he was laureated at Oxford, about 1489, Warton considers him as belonging to the fifteenth century. Skelton having studied in both our universities, was promoted to the rectory of Diss in Norfolk. But for his buffooneries in the pulpit, and his satirical ballads against the mendicants, he was severely censured, and perhaps suspended. These persecutions only served to quicken his ludicrous disposition, and to exasperate the acrimony of his satire. He now vented his ridicule in rhyming libels; and at length, daring to attack the dignity of Cardinal Wolsey, he was closely pursued

pursued by the officers of that powerful minister, and taking shelter in the sanctuary of Westminster abbey, was kindly entertained, and protected by abbot Islip, to the day of his death. He died, and was buried in the neighbouring church of St. Margaret in 1529.

He was patronized by Henry Algernoon Percy, the fifth Earl of Northumberland, who encouraged Skelton, almost the only poet of the reign of Henry the seventh, to write an elegy on the death of his father, which is yet extant.*

It is in vain to apologize for the coarseness, obscenity, and scurrility of Skelton, by saying that his poetry is tinged with the manners of his age. Skelton would have been a writer without decorum at any period.† His characteristic vein of humour is capricious and grotesque. If his whimsical extravagances ever move our laughter, at the same time they shock our sensibility. His festive levities are not only vulgar and indelicate, but frequently want truth and propriety. His subjects are often as ridiculous as his metre: but he sometimes debases his matter by his versification. On the whole, his genius seems better suited to low burlesque, than to liberal and manly satire.‡

* Warton, II. p. 338. † Ibid. p. 341. ‡ Ibid. p. 342.

HENRY HOWARD,

EARL OF SURRY.

“ Henry Howard, the most noble Earl of
“ Surry, who flourishing in the time of King
“ Henry the 8th, as his name is sufficiently
“ famous for the martial exploits of that fa-
“ mily for many generations, so deserves he,
“ had he his due, the particular fame of learn-
“ ing, wit, and poetic fancy, which he was
“ thought once to have sufficiently made ap-
“ pear in his published poems, which re-
“ vertheless are now so utterly forgotten, as
“ though they had never been extant; so an-
“ tiquated at present, and as it were out of
“ fashion, is the style and way of poetry of
“ that age; whereas an english writer of those
“ times, in a treatise called the “ Art of Eng-
“ lish Poesie,” alledges, that Sir Th. Wiat the
“ elder, and Henry Earl of Surry were the two
“ chieftains, who having travelled into Italy
“ and there tasted the sweet and stately mea-
“ sures and style of the Italian poesie, greatly
“ polished our rude and homely manner of
“ vulgar

“ vulgar poesie from what it had been before,
 “ and may therefore justly be shewed to be the
 “ reformers of our english metre and style.”

Warton remarks that “ Surrey is praised by Waller, and Fenton ; and that he seems to have been a favourite with Pope. Pope, in *Windfor Forest*, having compared his patron Lord Granville with Surrey, he was immediately reprinted (by Sewell ; and again by Curl, in 1717) but without attracting many readers.” He adds that this assertion of Phillips regarding the oblivion of SURREY’S poetry in 1674, is an instance of the rapid revolutions of our language.* His writings have again attracted notice within these few years : and they deserve every celebrity and attention. Neither his language, nor the harmony of his versification are so remote from those of the present age as might be expected. His sentiments are for the most part natural and unaffected ; arising from his own feelings, and dictated by the present circumstances. His poetry is alike unembarrassed by learned allusions, or elaborate conceits.† Nor were his talents confined to sentiment alone ; they were adapted to descriptive poetry ; and the representation of rural ima-

* History of E. Poetry, vol. III. p. 11. † Warton[ut supra, p. 12.

gery.* He was also fitted for the more solid and laborious parts of literature. He translated the second and fourth books of Virgil's *Æneid* into *blank* verse; the first instance of that kind in the language;† a noble attempt to break the bondage of rhyme.‡ On the whole, Warton pronounces that for his justness of thought, correctness of style, and purity of expression, he may be pronounced the first English classical poet.§ He was beheaded by the cruel tyranny of Hen. VIII. under pretence of treason, 19 Jan. 154⁶₇

SIR THOMAS WYAT.

“ Sir Thomas Wiat of Allington Castle, in
 “ Kent; a person of great esteem and reputa-
 “ tion in the reign of King Henry the 8th, with
 “ whom for his honesty and singular parts, he
 “ was in high favour; which nevertheless he
 “ had like to have lost about the business of
 “ Anne Bullein, had not his prudence brought
 “ him safely off. For his translation of David's
 “ psalms into english metre, and other poetical
 “ writings, Leland forbears not to compare him

* Warton ut supra, p. 19. † Ibid. p. 21. ‡ Ibid. p. 24. § Ibid. p. 27.

“ to Dante and Petrarch. Being sent Embassador
 “ from King Henry to the Emperor Charles
 “ the fifth, then in Spain ; he died of the pest-
 “ tilence in the west country, before he could
 “ take shipping, an. 1541.”

Warton says, he is confessedly inferior to Surrey in harmony of numbers, perspicuity of expression, and facility of phraseology. Nor is he equal to Surrey in elegance of sentiment, in nature and sensibility. The truth is, his genius was of the moral and didactic species: and his poems abound more in good sense, satire, and observations on life, than in pathos, or imagination.* He may justly be esteemed the first polished English satirist.† Wood‡ and Warton assert, that being sent to conduct the Emperor's ambassador from Falmouth to London, from too eager and a needless desire of executing his commission with dispatch and punctuality, he caught a fever by riding in an hot day, and in his return died on the road at Shirburn, æt. 38. He left issue by Elizabeth, daughter of Thomas Brooke, Lord Cobham, the unfortunate Sir Thomas Wyatt, who was beheaded in the reign of Q. Mary for an insurrection in Kent.

* Warton, p. 29. † Ibid. p. 38. ‡ Athenæ, f. 60.

 GEORGE BOLEYN,

 VISCOUNT ROCHFORD.

“ George Bullen, Lord Rochford, Brother
 “ to Queen Anne, 2d wife to K. Henry the
 “ 8th, among other things hath the fame of
 “ being the author of Songs and Sonnets,
 “ which doubtless wanted not the applaude of
 “ those times.”

To the poems of Surry and Wyat, in the Edition of Tottel, in 1557, in quarto, are annexed those of uncertain authors. This latter collection forms the first printed poetical miscellany in the English language. Many of these pieces are much in the manner of Surry and Wyat, which was the fashion of the times. They are all anonymous; but probably SIR FRANCIS BRYAN, GEORGE BOLEYN, VISCOUNT ROCHFORD, and LORD VAUX, all professed rhymers and sonnet writers, were large contributors.*

The history of this accomplished young no-

* Warton, III. p. 41.

bleman, who was suspected of a criminal familiarity with his unfortunate sister, the Queen, is well known. He was cruelly sacrificed to the jealousy and fickleness of the bloody Henry, by being beheaded on Tower-hill, 17 May 1536.* His poems are now lost, unless such as may be contained in the above mentioned collection, which cannot now be distinguished from the rest.

L O R D V A U X.

“ Nicholas Lord Vaux, a poetical writer
 “ among the nobility, in the reign of King
 “ Henry the 8th; whose commendation, saith
 “ the author of the Art of English Poesy, lyeth
 “ chiefly in the facility of his metre, and the
 “ aptness of his descriptions, such as he takes
 “ upon him to make, namely in sundry of his
 “ songs, wherein he sheweth the counterfeit
 “ action very lively and pleasantly.”

The name of NICHOLAS, Warton has proved to be a mistake. LORD VAUX the poet, must

* See Wood's *Athenæ*, I. 44. Walpole's R. and N. authors; and Warton *ut supra*.

have been LORD THOMAS, (the son of Lord Nicholas) who was summoned to parliament in 1531, and seems to have lived till the latter end of the reign of Queen Mary. Two poems in the collection abovementioned are known to have been written by Lord Vaux: "A dyttie or sonnet made by the Lord Vaus, in the time of the noble Queen Mary representing the image of Death." This is what is vulgarly said to have been written on his death-bed, and is reprinted in Percy's Ballads, and Anderson's Collection of Poets. The other is "The Assault of Cupid, upon the fort, in which the lover's heart lay wounded." This is also reprinted by Anderson. Great numbers of Vaux's poems are extant in the "Paradise of Dainty Devises;" another collection published in 1578, in quarto.

There was another favourite poet of the same period generally classed with Lord Rochford, and Lord Vaux, but not mentioned by Phillips. This was SIR FRANCIS BRYAN, Wyatt's particular friend. He was born of a good family, educated at Oxford, employed in several honourable embassies during the reign of Hen. the VIII. and gentleman of the Privy Chamber to that king.* He was Captain of the Light

* Wood's Athl. I. 73.

Horſe, under Edward Duke of Somerſet, Lieutenant-General of the Army againſt the Scots, and made Banneret by the Protector immediately after the battle of Muſſelborough, about 27 Sept. 1547.* He died Chief Juſticiary of Ireland, at Waterford, 1548.† He was nephew to John Bouchier, Lord Berners, the tranſlator of Froiſſart. He tranſlated from French, Guevara's Diſſertation on the Life of a Courtier, Lond. 1548, 8°. Several of the poems by uncertain authors, beforementioned, are alſo ſuppoſed to have been the productions of Bryan.

There is one other principal poet of this day, who has been reſcued by Warton from total oblivion. This perſon's name was NICHOLAS GRIMOALD; a native of Huntingdonſhire, educated both at Cambridge and Oxford. He is the ſecond Engliſh poet after Lord Surrey who wrote in blank verſe. He wrote a poem on the death of Marcus Tullius Cicero; and another on the death of Zoroaſ, an Egyptian Aſtronomer, both printed in Tottel's collection, 1557, with the initials N. G. Warton ſays that as a writer of verſes in rhyme, he yields to none of his cotemporaries, for a maſterly choice of chaſte expreſſions and the concise ele-

* Wood's Ath. I. 73. † Warton, III. p. 42.

gancies of didactic versification. A third specimen of early blank verse was by WILLIAM VALLANS, 1590, in a "Tale of Two Swannes," which under a poetic fiction describes the situation and antiquities of several towns in Hertfordshire.*

EDMUND LORD SHEFFIELD, created a Baron by Edw. VI. and killed by a butcher in the Norfolk insurrection, is said by Bale to have written sonnets in the Italian manner.†

"It would be unpardonable," says Warton, "to dismiss Tottel's valuable miscellany without acknowledging our obligations to him, who deserves highly of English literature, for having collected at a critical period, and preserved in a printed volume, so many admirable specimens of antient genius, which would have mouldered in manuscript, or perhaps from their detached and fugitive state of existence, their want of length, the capriciousness of taste, the general depredations of time, inattention, and other accidents, would never have reached the present age. It seems to have given birth to two favorite and celebrated collections of the same kind, The Paradise of Dainty Devises; beforementioned, and England's Helicon, which appeared in the reign of Elizabeth."‡

* Warton ut supra, p. 65. † Ibid. ‡ Ibid. p. 69.

SIR THOMAS MORE.

“ Sir Thomas More, a great credit and ornament in his time, of the English nation, and with whom the learnedest foreigners of that age were proud to have correspondence. For his wit, and excellent parts, he was chosen Speaker of the House of Commons, and afterwards advanced to be Lord Chancellor of England by K. Henry the 8th, however he fell unfortunately a victim to the displeasure of that prince. His Utopia, though not written in verse, yet in regard of the great fancy, and invention thereof, may well pass for a poem; besides his latin epigrams, which have received a general esteem among learned men.”

Of a character so well known as that of SIR THOMAS MORE, it would be useless to say much. He has left a few obsolete poems, which derive their claim to notice from the fame of the writer. Yet in his “Rusfull Lamentation” on the death of Elizabeth of York,
wife of

wife of Henry the VIIth, he shews some glimmerings of poetical powers, which cultivation might have conducted to excellence. He was born 1480, and beheaded 6th July, 1535, æt. 55. His tutor, THOMAS LINACRE, is recorded by Phillips as having had the repute of no mean poet, but I presume for his Latin compositions.

SIR THOMAS ELYOT.

“ Sir Thomas Eliot, a person of note in the
 “ reign of Q. Elizabeth, and of whose writing
 “ there is a learned treatise of Government,
 “ which hath been in principal esteem: more-
 “ over what he hath writ in poetry is also men-
 “ tioned with singular commendation.”

Phillips has made a strange mistake regarding the time in which ELYOT lived. He died 25 Mar. 1546, before the death of Hen. the VIIIth. He was employed in several honourable embassies during that reign, was courted and celebrated by all the learned of his time, and was the particular friend of Sir Thomas More. His “ Castle of Health,” London,

1541, 8^o. and his “Governor,” in three books, London 1544, 8^o. are his most celebrated performances—But no poems have descended to posterity; nor is he recorded as a poet by Warton. An exquisite portrait of him, by Bartolozzi, from Holbein’s sketches, as well as of Thomas Lord Vaux, John Poins, to whom Sir Thomas Wyat’s famous epistle is addressed, and others of that day, has lately been published by Chamberlayne.

HENRY PARKER,

LORD MORLEY.

“ Henry Lord Morly, a nobleman of great
 “ account in the reign of K. Henry the 8th,
 “ by whom he was sent with the Garter to the
 “ Archduke of Austria. There are mentioned
 “ with honour in our English Histories, several
 “ works of his writing, for the most part
 “ poetical, and particularly several tragedies
 “ and comedies.”

HENRY PARKER, LORD MORLEY, was son
 and heir of Sir William Parker, Kt. by Alice;
 sister

sister and heir of Henry Lovel, and daughter of William Lovel, a younger son of William, Lord Lovel of Tichmersh, by Alianore daughter and heir of Robert Morley, Lord Morley, who died 21 Henry VIth.* He seems to have passed his life principally in study and retirement. "A battle, a pageant, an embassy, a superstitious will," says the lively Lord Orford, speaking of Lord Vaux, "compose the history of most of the great men of that age: but our Peer did not stop here."† He wrote and translated many books, of which a catalogue may be found in Ant. Wood and others, and was living an aged man, in esteem among the nobility, the latter end of the reign of Henry the VIIIth. His great grandson Edward Lord Morley, who married Elizabeth, sole daughter and heir of William Stanley, Lord Montegle, had issue Mary, who by her husband Thomas Habington, of Henlip in Worcestershire, was mother of William Habington the poet hereafter-mentioned, and was supposed to have been the person who wrote to her brother William, Lord Morley and Montegle, the letter, advising him to forbear coming to the Parliament that Session, because those who should sit there, would receive a terrible

* Dugl. Bar. II. p. 27, 307. † Royal and Noble Authors, I. p. 83.

blow, and yet not see who did hurt them: which led to the discovery of the plot.*

JOHN HEYWOOD.

“ There was of this name in King Henry
 “ the Eighth’s reign an Epigrammatist, who,
 “ saith the author of the Art of English Poetry,
 “ for the mirth and quickness of his conceits,
 “ more than any good learning was in him,
 “ came to be well benefited by the king.”

JOHN HEYWOOD was born in London, and educated at Oxford. His largest and most laboured performance is the “ Spider and the Fly,” 1556. Perhaps, says Warton, there never was so dull, so tedious, and trifling an apologue: without fancy, meaning, or moral. Our Author’s Epigrams, and the poem of “ Proverbs,” were in high vogue, and had numerous editions within the year 1598. He was a great favourite of Q. Mary, on whom he often attended, even to the time of her death-bed, and being inflexibly attached to the Ca-

* See Dougl. Bar. ut supra, and Nash’s Worcester-shire, Art. Henlip.
 tholic

tholic cause, left the nation on her decease, and settled at Mechlin in Brabant, which gives an opportunity for the acrimony of A. Wood to remark the wonder it raised in many, that a poet should become an exile for his religion. He died at Mechlin about 1565.*

Besides these writers, Warton records ANDREW BORDE; a whimsical physician, from whose facetious mode of practising arose the name and character of MERRY ANDREW and whose life may be seen in the *Athenæ*, I. p. 73; JOHN BALE, the biographer; Brian Annesley, yeoman of the wine cellar to Hen. VIII.† about 1520; and translator into English Rhymes, of a celebrated French poem, called “The City of Dames;” ANDREW CHERTSEY, a translator from the French; WILFORD HOLME, a gentleman of Huntingdonshire, author of “The Fall and Evil Success of Rebellion,” 1537; CHARLES BANSLEY, a rhyming satyrist, 1540; CHRISTOPHER GOODWIN, author of the “Mayden’s Dreame,” 1542; RICHARD FEYLDE, author of “The Treatise of the Lover and Jaye;” and WILLIAM BLOME-

* A. Wood’s *Ath.* I. p. 150. Warton, III. p. 96.

† Of Lee, in Kent. His son Nicolas was serjeant of the cellar to Q. Eliz. and died 1593. And his other son Brian died 1604. See Thorpe’s *R. g. Roff.* 815. Haisted’s *Kent*, I. p. 66, 73. Lodge’s *Irish Peerage*, IV. p. 107.

FIELD, a native of Bury, and monk of the abbey there, and a dealer in the fanaticisms of chemistry.*

To this reign Mr. Warton assigns "The Tournament of Tottenham," and supposed to have been written by GILBERT PILKINGTON.

To the same period he ascribes The original Ballad of "The Notbrowne Maid," which Prior has beautifully paraphrased.† And he adds, that it is highly probable that the metrical romances of "Richard Cœur de Lyon," "Guy Earl of Warwick," and "Syr Bevys of Southampton," were modernized in this reign from more antient and simple narrations.‡ In the year 1521, Wynkin de Worde printed a set of Christmas Carols: these were festal chansons or enlivening the merriments of the Christmas celebrity, and not such religious songs, as are current at this day with the common people under the same title, and which were substituted by those enemies of innocent and useful mirth, the puritans.§

* Warton, III. p. 85. † Ibid. p. 135. ‡ Ibid. p. 141. § Ibid. p. 142, 143.

THOMAS

THOMAS STERNHOLD

AND

JOHN HOPKINS.

“ Thomas Sternhold, an associate with John
“ Hopkins, in one of the worst of many bad
“ Translations of the psalms of David: yet in
“ regard, as first made choice of, they have
“ hitherto obtained to be the only psalms sung
“ in all parochial churches, (it hath long hear-
“ tily been wished a better choice were made)
“ he hath therefore perhaps been thought wor-
“ thy to be mentioned among the poets that
“ flourished in Q. Mary’s, and the beginning
“ of Q. Elizabeth’s reign.”

THOMAS STERNHOLD was educated at Ox-
ford, and removing to the Court of Henry the
VIIIth, was made Groom of the Robes to him,
and when that king died, had a legacy in his
will of 100 marks. He continued in that of-
fice under Edw. VIth, and was then in some
esteem in the Court for his poetry. But being
a rigid

a rigid reformer, he became scandalized at the obscene songs used there, turned into English metre 51 of David's Psalms, and caused musical notes to be set to them, thinking the courtiers would sing them instead of their sonnets; in which, however, with very few exceptions, he was disappointed.* "About this time," says Dr. Heylin in his Church History, anno 1552, "the psalms of David did first begin to be composed in english metre, by Thomas Sternhold, one of the grooms of the privy-chamber, who translating no more than thirty-seven,† left both example and encouragement to J. Hopkins, and others, to dispatch the rest. A device first taken up by one Clement Marot, one of the Grooms of the Bedchamber about King Francis the first, who being much addicted to Poetry, and having some acquaintance with those that were thought to have inclined to the Reformation, was persuaded by the learned Vatablus (Professor of the Hebrew language in Paris) to exercise his poetical fancy in translating some of David's psalms, for whose satisfaction and his own, he translated the first fifty of them; and after flying to Geneva, grew acquainted with Beza, who in some tract of time translated the other hundred also, and caused

* Wood's Ath. I, p. 76. † A mistake.

them

them to be fitted to several tunes, which thereupon began to be sung in private houses; and by degrees to be taken up in all churches of the French nation, which followed the Geneva platform. The Translation is said by Strada to have been ignorantly, and perversely done, as being the work of a man altogether unlearned, but not to be compared with the barbarity and botching, which every where occurreth in the translation of Sternhold and Hopkins. Which notwithstanding being allowed for private devotion, they were by little and little brought into the use of the church, and permitted, rather than allowed to be sung, before and after Sermons. Afterwards they were printed and bound up in the Common-Prayer-Book, and at last added by the Stationers to the end of the Bible. For tho' it be expressed in the title of those Singing psalms, that "they were set forth and allowed to be sung in all churches before and after morning and evening-prayer, and also before and after Sermons," yet this allowance seems rather to have been a connivance than an approbation; no such allowance being any where found by such as have been most industrious and concerned in the search thereof. At first it was pretended only that the said psalms should be sung "before and after morning and evening prayer, and also before
and af-

and after Sermons;" which shews they were not to be intermingled with the public liturgy: but in some tract of time, as the puritan faction grew in strength and confidence, they prevailed so far in most places to thrust the *Te Deum*, the *Benedictus*, the *Magnificat*, and the *Nunc dimittis* quite out of the Church."

JOHN HOPKINS turned into metre 58 of the psalms. He was admitted A. B. at Oxford, 36 Hen. VIII. 1544, and supposed to have been afterwards a Clergyman of Suffolk. He was living 1556. Warton pronounces him a rather better poet than Sternhold. The other contributors to this undertaking were WILLIAM WHYTTINGHAM, afterwards Dean of Durham; THOMAS NORTON, of Sharpenhoe in Bedfordshire, Barrister at Law; and the assistant to LORD BUCKHURST in the Tragedy of *Gorboduc*—a forward and busy Calvinist in the beginning of Q. Elizabeth's reign,* who versified 27 of the psalms—and ROBERT WISDOME, afterwards Archdeacon of Ely; who rendered the 25th psalm of this version.† The entire version was published by John Day in 1562, a version totally destitute of elegance, spirit, and propriety: in which the most exalted ef-

* Wood's *Ath. I.* p. 77. † Warton, *III.* p. 170. It is not known to whom the initials W. K. and T. C. belong.

fusions of thanksgiving, and the most sublime imageries of the Divine Majesty, are lowered by a coldness of conception, weakened by frigid interpolations, and disfigured by a poverty of phraseology.* WILLIAM HUNNIS, hereafter mentioned, versified several of the psalms 1550; as did JOHN HALL, of Maidstone; and WILLIAM BALDWIN; as well as FRANCIS SEAGERS. Archbishop PARKER likewise versified the psalter. But the most noted of theological versifiers at this time was CHRISTOPHER TYE, Doctor of Music, who turned into metre the Acts of the Apostles, 1553.† And Warton adds that EDWARD the VIth may be ranked amongst the religious poets of his own reign.‡

At this period ARTHUR KELTON,§ a native of Shropshire or Wales, wrote the “Chronicle of the Brutes” in English verse, printed 1547.

The first drinking-song, of any merit in our language, appeared in 1551. See it in Warton, III. p. 207. “I cannot eat, but little meat,” &c.

* Warton, III. p. 173. † Ibid. p. 190. ‡ Ibid. p. 195. § See A. Wood, I. p. 73. Warton, III. p. 205, 206.

LUCAS SHEPHEARD.

“ Lucas Shepheard, an english poet of Colchester, in Essex, of so much note in Queen Mary’s reign, that he is thought not unworthy of mention by some of our English historians.”

SHEPHEARD is mentioned by Hollingshead. Warton says that he appears to have been nothing more than a petty pamphleteer in the cause of Calvinism, and to have acquired the character of a poet from a metrical translation of some of David’s Psalms, 1554.*

* Warton, III. p. 316.

THOMAS

 THOMAS SACKVILLE,

 LORD BUCKHURST.

“ Thomas Lord Buckhurst, in King Henry
 “ the eighth’s time, is esteemed by the author
 “ of the Art of English Poetry, equal with
 “ Edward Ferris, another Tragic writer, of
 “ both whom he saith, ‘ for such doings as I
 “ have seen of theirs, they deserve the price.”

 F E R R E R S.

“ Edward Ferris, a writer for the most part
 “ to the Stage in K. Henry the 8th time, in
 “ Tragedy, and sometimes Comedy, or Inter-
 “ lude, with much skill and magnificence in
 “ his metre, and wherein, saith the author of
 “ the Art of English Poetry, he gave the King
 “ so much good recreation, as he hath thereby
 “ many good rewards.”

F

In these

In these two articles by Phillips, of SACKVILLE, and FERRERS, there are several mistakes.—Sackville was not born till 1536—was educated at Oxford, during the reign of Queen Mary; from whence he removed to the Inner Temple: soon after travelled, and returned to inherit his father's vast property in 1566. During his residence in the Temple, he pursued the more pleasing study of Poetry, instead of the dull and narrow trammels of the Law, and produced two works of uncommon lustre, which will presently be mentioned—But now his birth, patrimony, accomplishments, and abilities acquired the confidence of Q. Elizabeth, and the poet was soon lost in the statesman, and negotiations and embassies extinguished the milder ambitions of the ingenuous Muse.* In 1567 he was created Lord Buckhurst. In the beginning of James's reign he was advanced to the Earldom of Dorset—and died suddenly at the Council-Board, 19 April, 1603.

Ferrers's name was GEORGE, not EDWARD: there was an Edward Ferrers, of the family of Baldesley-Clinton, in Warwickshire; but Warton thinks he has no other pretensions† to the poetical fame ascribed to him than what have arisen from his being confounded with this

* Warton, III. p. 210. † Ibid. p. 213, 293.

George Ferrers—Edward Ferrers died in 1564. George Ferrers, the undoubted coadjutor of Sackville, was born at or near St. Albans in Hertfordshire; was educated at Oxford, and thence went to Lincoln's Inn, where he became a Barrister; was taken into the court, became a favourite of Hen. VIII. and was returned M. P. for Plymouth, 1542. He was one of the Commissioners of the carriage of the army into Scotland, under the protector, Edward Duke of Somerset. He is said to have compiled the history of Q. Mary's reign, which makes a part of Grafton's Chronicle. In 1553, being then a Member of Lincoln's Inn, he bore the office of Lord of Misrule, at the Royal Palace of Greenwich, during the twelve days of Christmas. No common talents were required for these festivities. He died at Hemsted in Hertfordshire, 1579.

Sackville's claim to the laurel arises from his having invented the design, and written the two most valuable articles of the "Mirror for Magistrates." As my book pretends not to be more than a compilation, I will not mar the beauty of Mr. Warton's ideas by changing his expressions: but transcribe verbatim his introductory criticism to that work; as it is unusually interesting. "True genius, unseduced by the cabals, and unalarmed by the dangers

of faction, defies or neglects those events which destroy the peace of mankind; and often exerts its operations amid the most violent commotions of a state. Without patronage, and without readers, and I may add without models, the earlier Italian writers, while their country was shook by the intestine tumults of the Guelfes, and Guibelines, continued to produce original compositions, both in prose and verse, which yet stand unrivalled. The age of Pericles and of the Peloponnesian war was the same. Careless of those, who governed or disturbed the world, and superior to the calamities of a quarrel, in which two mighty leaders contended for the prize of universal dominion, Lucretius wrote his sublime didactic poem on the system of Nature; Virgil his *Bucolics*; and Cicero his books of Philosophy. The proscriptions of Augustus did not prevent the progress of the Roman literature. In the turbulent and unpropitious reign of Queen Mary, when controversy was no longer confined to speculation, and a spiritual warfare polluted every part of England with murders, more atrocious than the most bloody civil contest, a poem was planned, although not fully completed, which illuminates with no common lustre that interval of darkness, which occupies the annals of English poetry from Surry to Spenser, entitled “A
Mirrour

Mirroure for Magistrates." More writers than one were concerned in the execution of this piece: but its primary inventor, and most distinguished contributor, was Thomas Sackville. Much about the same period, the same author wrote the first genuine English* Tragedy."†

About 1557, he formed the plan of a poem, in which all the illustrious but unfortunate characters of the English history, from the conquest to the end of the fourteenth century, were to pass in review before the poet, who descends, like Dante, into the infernal region, and is conducted by Sorrow. But he had leisure only to finish an Induction; and the legend of Henry Stafford, Duke of Buckingham, which was to have been the last of his series.—He recommended therefore the completion of his design to George Ferrers beforementioned, and WILLIAM BALDWYNE.

William Baldwyne, is not mentioned by Phillips. He seems to have been a western man by birth: he was educated at Oxford, where he appears to have taken his degree in arts about 1532: after he had left the university with the character of a good poet, he became a schoolmaster, and a minister; and a writer of many books. He versified Solomon's Song,

* Gorboduc. † Warton, III. p. 209, 210.

which he dedicated to Edward the VI. 1549. He is said to have lived some years after Q. Elizabeth came to the Crown, but it does not appear when he died.*

It is not improbable, that the shades of unfortunate men, who, described under peculiar situations, and with their proper attributes, are introduced relating at large their histories in Hell to Dante, might have given the hint to Boccace's book, "*De Casibus Virorum Illustrium*," on the misfortunes of illustrious personages, a book translated by Lydgate, the original model of the *Mirror of Magistrates*.†

Baldwyne and Ferrers, perhaps deterred by the greatness of the attempt, did not attend to the series, prescribed by Sackville; but inviting some others to their assistance, chose such lives from the newly published chronicles of Fabyan and Hall, as seemed to display the most affecting catastrophes, and which very probably were pointed out by Sackville. The other assistants were Churchyard, Phayer, John Dolman, Francis Segers, and Cavyl.

* Wood, I. p. 146, 147. † Warton, III. p. 251.

THOMAS.

 THOMAS CHURCHYARD.

“ Thomas Churchyard” has nothing more than his name mentioned by Phillips amongst several other Elizabethan writers, under the article of William Warner.* This author was born at Shrewsbury. Wood, in his bald and inelegant language, gives the following curious account of him. “ Being much addicted to Letters, when a child, his father, who had a fondness for him, caused him to be carefully educated in grammar learning, and to sweeten his studies, was taught to play on the lute. When he came to the age of about 17, he left his father and relations, and with a sum of money, then given to him, he went to seek his fortune; and his heels being equally restless with his head, he went to the royal court, laid aside his books, and for a time, so long as his money lasted, became a Royfter. At length, being reduced low in his purse, he was taken into the service of the most noble, learned, and poetical Henry Howard, Earl of Surrey, lived with

F 4

him,

* Warton, III. p. 195.

him, as his servant, four years in the latter end of K. Hen. 8: in which time applying himself to his book, and to the exercising his mind in poetry, he was much countenanced by that most noble count; but that Earl being untimely cut off, to the great regret of the learned men of that time, in Jan. 1546, the hopes of Churchyard's rising higher were in a manner buried in his grave. Afterwards he turned a soldier of fortune, learned their postures, and duty, but suffered much hardship, left that employment, travelled very far to learn the modern tongues, or at least some smattering in them, returned, was wholly bent to his study, and then spent some time in Oxon, in the condition at least of an hospes among his countrymen of Wales; but having a rambling head, return'd to his warlike employment, went into Scotland, as it seems, was there taken prisoner, and upon a peace made, returned to the Count very poor and bare, spoiled of all, and his body in a sickly and decayed condition. It was then that he resolved to continue at home and never go to the wars again; and being then about 30 years of age, he went to Shrewsbury for recruits and as it seems for a time to Oxon. At length he was taken into the service of Robert, Earl of Leicester, Chancellor of the University of Oxon, but found him not such a master as Surrey, being
as much

as much different, as gold is from glafs. Afterwards he wooed a rich widow called Catherine Browning, but she giving him no countenance, he became much passionate, and troubled in mind. In the spring following, he, contrary to his former resolutions, went to the wars again, (in Flanders as it seems) had a command there, was wounded, and taken prisoner; but shewing himself a person of bravery and breeding, was respected and well used by the enemy, who setting a great ranfome upon him, escaped by the endeavours of a lady of considerable quality, and his supplies for that end were by her exhibited. Afterwards he trudged on foot threefcore miles thro' bye-ways before he could come to his friends, went home, recruited, went to the wars again, was taken, committed to close custody for a spy, condemned to lose his head by martial law; but by the endeavours of a noble dame was reprieved, relieved and sent away. So that returning home, he sought again after a wife, and whether he took one, in truth I cannot tell nor how his life was spent after 1580, when by the men of those times he was counted a good poet; by others a poor court-poet, but since as much beneath a poet as a rhymers." Such is Wood's sketch of this unhappy poet's life.* He adds

* Ath. L. p. 318.

a list of such works of his, as he could recover, principally in poetry. CHURCHYARD died poor, and is buried near Skelton, in St. Margaret's Church, Westminster. Mr. Chalmers in his *Apology for the Believers in the late Shakespeare MSS.* mentions (p. 65. n. (z)) that he has discovered from the parish register, that his burial was on the 4th April, 1604. He must then have been very old—His “*Worthiness of Wales*” was reprinted a few years since.

THOMAS PHAYER was born in Pembroke-shire and educated at Oxford, from whence he retired to the Inns of Court; he afterwards eagerly addicted himself to the study of Medicine, in which science he took his degree of Doctor, 21 March, 1559; but he had now returned to his patrimonial seat in the forest of Kilgarran, where he made the first translation of the *Æneid*, as far as the ninth book; which last he finished in 1560—but dying the 12th Aug. the same year, when he had only begun the tenth, he was buried in Kilgarran church.* He wrote the legend of Owen Glendower.

JOHN DOLMAN was educated in philosophy and polite letters, at one of the Universities, and thence became “Student and fellow of the Inner Temple,” as he calls himself. He translated

* Wood's *Ath.* I. p. 134.—Warton, III. p. 395, 396.

“Cicero's

“ Cicero’s Tusculan Questions,” Lond. 1561, 12mo.*

FRANCIS SEGER, was the translator of some of David’s psalms into metre, accompanied with tunes, 1553, 12mo—and wrote a poem, entitled, “ A Description of the lyfe of man, the world, and vanities thereof,” printed at the end of the psalms.† ‡

Of CAVYL, I can find no account. The legend of Edw. IV. was taken from Skelton, long since dead.

Such were the original writers of “ The Mirror for Magistrates.” The first legend is of Robert Tresilian, Chief Justice of England, 1388, by Ferrers. It is entitled “ The Fall of Robert Tresilian, chief Justice of England; and other his Fellowes, for misconstruing the lawes, and expounding them to serve the Princes affections, anno 1388.”—The last legend is “ Michael Joseph the Blacksmith, and Lord Audley, anno 1496, by Cavyll.”—The Book was printed at London in quarto in 1559. But Sackvylle’s Induction is of a strain so superior to the rest; indeed so intrinsically lofty and poetical; as to be deserving of the highest admiration. In truth in the whole body of English poetry, I know nothing finer than his descrip-

* Tanner’s Bibliotheca, 230. † Tanner, 659, Warton, 131. ‡ See above p. 63.

tion of the Imaginary Beings, who sat within the porch of Hell. He begins with Remorse of Conscience; then follows, Dread; Revenge; Misery; Care; Sleep; Old-Age; Malady; Famine; Death; and War; with several figures painted on his targe—From hence Sorrow having conducted him to the dominions of Pluto, they are surrounded by a troop of men, who met an untimely death. They pass in order before Sorrow, and the poet: and the first is Henry Duke of Buckingham. The Complaint of Henry Duke of Buckingham is written, says Warton, with a force, and even elegance of expression, a copiousness of phraseology, and an exactness of versification, not to be found in any other parts of the collection. On the whole, it may be thought tedious and languid. But that objection unavoidably results from the general plan of these pieces. It is impossible that soliloquies of such prolixity, and designed to include much historical, and even biographical matter, should every where sustain a proper degree of spirit, pathos, and interest.*

Three new editions of the Mirror were printed in 1563, 1571, and 1574.

At length in 1587, it was reprinted with the

addition of many new lives, under the conduct of John Higgins.

JOHN HIGGINS lived at Winsham, in Somersetshire, where however no notice is taken of him, in Collinson's history of that County. He was educated at Oxford—and became a clergyman, and a schoolmaster. He was in great renown for his poetry and divinity, in 1602, in which year he was living at Winsham.* Higgins wrote a new induction in the octave stanza, to the Mirror—and began a new series of legends from Albanact the youngest son of Brutus to Caracalla; and added to the old series the legends of Jane Shore, and Cardinal Wolsey, by Churchyard; of Sir Nicholas Burdet, by Baldwine; and Elenor Cobham, and Humfry Duke of Gloucester, by Ferrers. Also the legend of King James the IVth of Scotland, said to have been penned fifty years ago; and of Flodden Field, said to be of equal antiquity, and subscribed FRANCIS DINGLEY, the name of a poet, who has not otherwise occurred. Warton commends Higgins's legend of Cordelia, as containing the most poetical passage of his performance.† At length another new edition with additions, of the Mirror, was published by Richard Niccols, 1610—but this comes to be considered hereafter.

* Wood, Ath. I. p. 329. † Warton, III, p. 261.

 JOHN HALL.

“ John Hall, a poetical writer, who never having had any great fame, that ever I heard of, no wonder if now totally forgotten; especially since his poem entitled “ The Court of Virtue,” was published no less while ago than 1565.”

JOHN HALL was a Surgeon at Maidstone in Kent. There was a family of this name possessors, not long after his time, of a mansion called Digons in this parish. He was author of many tracts in his profession. He published in 1550 “ Certain chapters, taken out of the proverbes of Solomon with other chapters of the Holy Scripture, and certain psalms of David translated into English metre by John Hall.” Tanner says he wrote, *The Court of Virtue*, containing some pious songs with musical notes, 1565. Warton adds in a note, “ there is an edition of the proverbs in quarto, dedicated to king Edward the sixth, with this title, “ *The psalms of David translated into English metre by T. Sternhold, Sir T. Wyat,* and

and William Hunnis, with certain chapters of the proverbes and select psalms by John Hall." "I think," says he, "I have seen a book by Hall called the Court of Vertue, containing some of all these sacred songs with notes 1565, 8^o."* Hall was probably an acquaintance of Sir Thomas Wyat, who lived at Allington castle, close to Maidstone.

Archbishop PARKER† versified the Psalms, which was finished 1557. There is a copy in the Bodleian library, which, in an antient handwriting, is attributed to JOHN KEEPER, and Warton doubts whether this is not the only authority Wood had, for the place he has given this person in his "Athenæ."

ROBERT CROWLEY,† was a considerable contributor to the metrical theology of this period. He was a fellow of Magdalen college, Oxford, in 1542; and in the reign of Edw. VI. commenced printer and preacher in London.

CHRISTOPHER TYE,† a doctor of Music at Cambridge in 1545, turned into verse the first fourteen chapters of the Acts of the Apostles, which were printed by William Serres in 1553. These were sung for a time in the royal chapel of Edw. VI. but they never became popular. The impropriety of the design and the im-

* Warton, III. p. 181. † See before p. 63.

tency of the execution, seem to have been perceived even by his own prejudiced, and undiscerning age.*

EDWARD THE SIXTH† himself is to be ranked among the religious poets of his own reign. Fox has published his metrical instructions concerning the Eucharist, addressed to Sir Antony St. Leger.‡

To the reign of Edward the sixth, belongs ARTHUR KELTON,† a native of Shropshire or Wales. He wrote The “Cronicle of the Brutes” in English verse. It was printed 1547. Wood allows that he was an able antiquary. In this dull book, he has discovered no strokes of imagination, or poetry—Wood says “he was living at Shrewsbury in the reign of Edw. VI. and for ought I know to the contrary died also, and was buried there.”§ ||

RICHARD EDWARDS, a native of Somersetshire, was admitted scholar of Corpus Christi College, Oxford, under the tuition of George Etheridge, on 11 May, 1540, and Probationer Fellow 11 Aug. 1544, Student of the Upper Table of Christ church at its foundation by K.

* Warton, III. p. 193. † Ibid. p. 195. ‡ See before p. 63. § Wood, Ath. I. p. 73

|| William Gray, and Bartholomew Traheron are mentioned by Phillips as English poets in the reign of Edw. VI. but by mistake—Of Gray, I find no mention in Warton or Tanner; but in the latter is an account of Traheron, who appears to have written Latin, not English poems.

Hen. VIII. in the beginning of 1547, at the age of 24, and the same year took the degree of A. M.* Warton cites a passage from his poems to prove that in his early years, he was employed in some department about the court.† In the British Museum there is a small set of manuscript sonnets, signed with his initials, addressed to some of the Beauties of the courts of Queen Mary, and Queen Elizabeth. Hence we may conjecture, that he did not long remain at the University. In the beginning of Elizabeth's reign, he was made one of the gentlemen of her chapel, and master of the children there, having the character of being not only an excellent musician, but an exact poet, as many of his compositions in music (for he was not only skilled in the practical but theoretical parts) and in poetry testify. For these he was highly valued, by those who knew him, especially his associates in Lincoln's Inn (of which he was a member, and in some respects an ornament) and much lamented by them, and all ingenious men, when he died, which happen'd in 1566, before he had arrived to his middle age.

He wrote "Damon and Pythias, a Comedy," acted at Court and in the University, first printed in 1570, or perhaps in 1565.—And

* Wood's Ath. I. p. 151. † Hist. Po. III. 283.

“ Palamon and Arcyte,” a Comedy in two parts, probably never printed,* but acted in Christ church Hall 1566, before Queen Elizabeth, of which I shall copy the curious account by Wood. “ It gave the Queen so much content, says he, that sending for the author thereof, she was pleased to give him many thanks with promise of reward for his pains: and then making a pause, said to him and her retinue standing about her, these matters relating to the said play, which had entertained her with great delight for two nights in the said Hall. “ By Palæmon—I warrant he dallied in love, “ when he was in love indeed. By Arcyte— “ he was a right valiant knight, having a “ swart countenance, and a manly face. By “ Trecatio—God’s pity what a knave it is! “ By Pirithous his throwing St. Edward’s rich “ cloak into the funeral fire, which a stander- “ by would have staid by the arm, with an “ oath—Go fool—he knoweth his part I’ll “ warrant you, &c.”—In the said play was acted a cry of hounds in the quadrant, upon the train of a fox in the hunting of Theseus: with which the young scholars, who stood in the remoter parts of the stage, and in the windows, were so much taken and surprized, (sup-

* Hist. Po. III. 284.

posing it had been real,) that they cried out—there, there—he's caught—he's caught—All which the Queen merrily beholding, said, O excellent! those boys in very troth are ready to leap out of the windows to follow the hounds. This part being repeated before certain courtiers in the lodgings of Mr. Roger Marbeck one of the Canons of Christ-church by the Players in their gowns (for they were all scholars that acted, among whom were Miles Windfore, and Thomas Twyne of C. C. C.) before the Queen came to Oxford, was by them so well liked, that they said it far surpassed “Damon and Pythias,” than which they thought nothing could be better. Likewise some said, that if the author did proceed to make more plays before his death, he would run mad. But this, it seems was the last, for he lived not to finish others, that he had lying by him.”*

But Warton says, he probably wrote many other dramatic pieces now lost.† He is mentioned by Puttenham, as gaining the prize for comedy and interlude. Besides being a writer of regular dramas, he appears to have been a contriver of masques, and a composer of poetry for pageants. In a word he united all those arts, and accomplishments which minister to

* Wood's Ath. I. p. 152. † Warton, III. p. 285.

popular pleasantries: he was the first fiddle, the most fashionable sonneteer, the readiest rhymers, and the most facetious mimic of the court. In consequence of his love, and his knowledge of the histrionic art, he taught the choristers, over which he presided, to act plays; and they were formed into a company of players, like those of St. Paul's Cathedral, by the Queen's licence, under the superintendency of Edwards.*

In his last sickness, Edwards composed his "Souleknill" or "Soul's Knell," which once was celebrated—His popularity seems to have altogether arisen from those pleasing talents, of which no specimens could be transmitted to posterity; and which prejudiced his partial contemporaries in favour of his poetry.†

Edwards's English poems are for the most part extant in a Book entitled "The Paradise of Dainty Devises," Lond. 1578, 4to. which book being mostly written by him, was published by Henry D'Isle a printer, with other men's poems mixed among them. Among these, are those of Edward Vere, Earl of Oxford, William Hunnys, who has about nine copies‡ in the collection; Jasper Heywood, NICHOLAS, (Thomas) Lord Vaux, before-named; Francis Kynwelmarsh, who has about

* Warton, III. p. 285. † Ibid. p. 286. ‡ 16 copies, in the 2d Edit. 1585, 4to.—according to Tanner.

eight copies, R. Hall, R. Hill, T. Marshall, Tho. Churchyard, beforementioned, Lodowyke Loyd, one Yloop, and several others.*

The most poetical of Edwards's ditties, in the "Paradise of Dainty Devises," is a description of May. The rest are moral sentences in stanzas.†

Warton cites the following beautiful stanza from Edwards's song in the above Collection, on Terence's apothegm of "*Amantium iræ. amoris integratio est.*"

In going to my naked bed, as one that would have slept,
I heard a wife sing to her child, that long before had wept:
She sighed fore, and sang full sweete, to bring the babe to rest,
That would not cease, but cried still, in sucking at her breast.
She was full wearie of her watch, and greeved with her childe;
She rocked it, and rated it, till that on her it smilde.
Then did she say, now have I found this proverbe true to prove,
The falling out of faithfull frendes, renewing is of love.

The close of the second stanza is prettily conducted.

"Then kissed she her little Babe, and sware by God above
The falling out of faithfull frendes, renewing is of love."‡

EDWARD VERE, XVIIth Earl of Oxford, was son of John, the XVIth Earl, who died in 1562, by Margaret, daughter of John Golding. He was in his younger days a pensioner of St. John's College in Cambridge.¶ His

* Wood's Ath. I. p. 152. † Wart. ut supra, p. 285.—Geo. Turberville, and Thomas Twyne, wrote each, an elegy on Edwards.

‡ Wart. ut supra, p. 297. ¶ Wood's F. I. p. 99.

youth was distinguished by his wit, by adroitness in his exercises, by valour and zeal for his country.* Having travelled into Italy, he is recorded to have been the first that brought into England, embroidered gloves, and perfumes; and presenting the Queen with a pair of the former, she was so pleased with them, as to be drawn with them in one of her portraits.† In 29 Eliz. he sat upon the trial of Mary Q. of Scots—and in 1588 was one of the chief persons employed in the Fleet that was opposed to the Spanish Armada.

Being a friend of Thomas Howard, Duke of Norfolk, it is said by Dugdale, that he interceded with Lord Burleigh his father-in-law for his life, but not succeeding, was so enraged that he swore he would do all he could to ruin his daughter, (whom himself had married) and accordingly not only forsook her bed, but sold and consumed that great inheritance, that descended from his ancestors, leaving very little for Henry, his son and successor—The authority he cites for this story is Camden in his *Annals of Q. Elizabeth*—but all that Camden says, is, “that he was in a fair way to spend his estate” without assigning this cause. If this story is true therefore, Dugdale has mistaken

* *Royal and Noble Authors*, I. p. 159. † *Ibid.*

the authority, from which he learned it. But Collins says it is certainly unfounded, for the estate descended to his family.

He died at a good old age on 24 June 1604. His poetry was much admired in his own time. But all that I have yet seen, says Anthony Wood, are certain poems on several subjects, thus entitled, I. "His good name being blemished, he bewaileth." II. "The complaint of a lover wearing black and tawnie." III. "Being in love, he complaineth." IV. "A lover rejected complaineth." V. "Not attaining to his desire, he complaineth." VI. "His mind not being quietly settled, he complaineth" with many such.*

In the 2d Volume of Percy's *Antient Ballads*, is printed p. 178, a poem of his, entitled "Fancy and Desire"—simple, easy, and elegant.

In turning over the pages of "England's Parnassus, 1600," I have found but two extracts from the Earl of Oxford's poems, which are the following:

" B L I S S."

" Doth sorrow fret thy soul? O direful spirit;
Doth pleasure feed thy heart? O blessed man.
Hast thou bene happie once? O heavy plight.
Are thy mishaps forepast? O happie than.
Or hast thou blisse in old? O blisse too late:
But hast thou blisse in youth? O sweet estate!"†

* Wood, F. I. p. 99. † p. 21.

“ LOVE.”

“ Love is a discord and a strange divorce,
Betwixt our sense and rest, by whose power,
As mad with reason we admit that force,
Which wit or labour never may divorce.

It is a will that broketh no consent,

It would refuse, yet never may repent.

—Love’s a desire, which for to waight a time,
Doth lose an age of yeares, and so doth passe,
As doth the shadow sever’d from his prime,
Seeming as though it were, yet never was.

Leaving behind nought but repentant thoughts,

Of dayes ill spent, of that which profits noughts:

It’s now a peace, and then a sudden warre,

A hope confumde before it is conceiv’d,

At hand it feares, and menaceth a farre,

And he that gaines is most of all deceiv’d.

Love whets the dullest with his plagues be such,

But makes the wife by pleasing, dote as much.”*

WILLIAM HUNNYS, was a gentleman of the chapel royal under Edw. VI. and afterwards Master of the Boys of Queen Elizabeth’s chapel royal—He had a grant of arms in 1568. Warton says he rendered into rhyme many select psalms, which had not the good fortune to be rescued from oblivion by being incorporated into Hopkins’s Collection, nor to be sung in the royal chapel. They were printed in 1550 with this title “ Certayne psalmes chosen out of the psalter of David and drawn furth into Englysh meter by William Hunnis, servant to the ryght honourable Syr William Harberd, Knight. Newly collected and im-

* Wood, F. I. p. 171.

printed." But the following is the enumeration of Hunnis's works by Tanner. "The Psalms of David translated into english metre by Thomas Sternhold, Sir Tho. Wyat, and William Hunnis, with certain chapters of the Proverbs, and select psalms, by John Hall, ded. to K. Edward VI. 4to."—"William Hunnis's abridgment, or brief meditation on certain of the psalms in English metre," printed by Rob. Wier, 8°.—"His Hive full of Honey, containing the first booke of Moses, called Genesis, in English metre," printed by Tho. Marsh, 1578, 4to.—"Seven Sobs of a Sorrowful Soul for Sin, comprehending the seven penitential psalms in metre," dedicated to Frances, Countess of Suffex.—"Handful of Honey-suckles, sc. prayers to Christ: blessings out of Deuteron: XXVIII. Athanasius Creed: Meditations at morning, and night; &c." all in metre with tunes.—"Poor Widow's Myte, sc. seven meditations: paraphrase on the Lord's Prayer, &c." dedicated to Q. Elizabeth— "Dialogue between Christ, and a Sinner." Printed by Rob. Yardley, 1591, Lond. 12mo. —1610, 24mo. To which is added at the end, "A christian Confession of the Trinity, and other prayers," in prose: but qu: whether these additions are by the same author? "Recreations, containing Adam's Banishment: Christ his

his crib: the lost sheep: and the complaint of old age," printed by R. Denham, 1588, 12mo. In the "Paradise of Dainty Devises," 2d. Edit. 1585, 4to, are these verses of William Hunnis.—I. "Our pleasures are but vanities."—II. "Being asked the occasion of his white head." He here acknowledges himself an old man, 1578.—III. "No pleasure without some pain."—IV. "If thou desire to live in quiet rest, give ear, and see, but say the best."—V. "Dialogue between the author, and his eye."—VI. "Finding no joy, he desireth death."—VII. "Hope well, and have well."—VIII. "He complaineth his mishap."—IX. "No foe to a flatterer."—X. "His comparison of love."—XI. "He assureth his constancy."—XII. "No pains comparable to the attempt."—XIII. "He repenteth his folly."—XIV. "Love requited by Disdain."—XV. Of a contented state."—XVI. "Of a mean state."—XVII. "Being in trouble."*

An account of Lord Vaux has been given before. Of FRANCIS KYNWELMARSH, all I find is that he and his brother ANTHONY, were gentlemen of Essex, noted poets of their time, and acquainted with Gascoigne, a celebrated poet hereafter mentioned.†

* Tanner's Bibliotheca, 422. † Wood's Ath. L. p. 162

Of R. HALL, R. HILL, T. MARSHALL, and YLOOP, I find nothing. LODOWICK LOYD, Esq. was a person conspicuous in the Court of Q. Elizabeth. He wrote "The Consent of Time," &c. Lond. 1590, 4to.—"The Stratagems of Jerusalem," &c. Lond. 1602, 4to.—"The Pilgrimage of Kings and Princes," &c.—"By Lodowick Loyd, Gentleman to Q. Elizabeth; revived by R. C. M. A. Lond. 1653, 4to. He prefixed an English poem to Twyne's latin version of Humphry Loyd's "Breviary of Health," Lond. 1573, 8o. *

About the same time with Richard Edwards flourished THOMAS TUSSEK, one of our earliest didactic poets.† He was born of an ancient family at Rivenhall, in Essex; was then a singing-boy in the collegiate chapel of Wallingford; whence he was placed under the famous John Redford to learn music; and was afterwards removed to Eton School; and according to Warton, from thence to Trinity College, Cambridge; but Tanner from Hatcher's MS. says he became a scholar of King's College in 1543. From the University he was called to Court by his patron William Lord Paget, where he lived ten years; and then disgusted with the

* Tanner's-Bibl. p. 484 † Warton, III. p. 293.

vices and quarrels of the great, he betook himself to a country life; and used a farm, first at Ratwood in Suffex, then at Ipswich in Suffolke, Fairsted in Essex, &c. At length he returned to London, whence flying from the plague, he retired to Trinity College, Cambridge. He died very aged in 1580, and was buried in St. Mildred's church in the Poultry, London.*

“He was successively,” says Fuller, “a musician, schoolmaster, serving-man, husbandman, grazier, poet, more skilful in all than thriving in any profession. He traded at large in oxen, sheep, dairies, grain of all kinds to no profit. Whether he bought, or sold, he lost, and when a Renter impoverished himself, and never enriched his landlord. Yet hath he laid down excellent rules in his book of Husbandry, and Housewifry (so that the observer thereof must be rich) in his own defence. He spread his bread with all sorts of butter, yet none would stick thereon. Yet I hear no man to charge him with any vicious extravagancy, or visible carelessness, imputing his ill success to some occult cause in God's Counsel. Thus our English Columella might say with the poet,

Monitis sum minor ipse meis,
none being better at the theory, or worse at the

* Warton, ut supra.—Tanner's Bibl. 728, 729.

practice of husbandry. I match him with Thomas Churchyard, they being marked alike in their poetical parts, living at the same time, and statur'd alike in their estates, being low enough, I assure you.”*

He wrote during his residence at Ratwood a work in rhyme, entitled “Hundred Points of good Husbandrie,” Lond. 1557, 4to. which he afterwards enlarged to “Five hundred Points of good Husbandrie,” Lond. 1586, 4to. To which is added in rhyme “The Author’s Life.” It must be acknowledged that this old English Georgic has much more of the simplicity of Hesiod, than of the elegance of Virgil: and a modern reader would suspect that many of its salutary maxims, decorated the margins, and illustrated the calendars of an ancient almanac. It is without invocations, digressions, and descriptions: no pleasing pictures of rural imagery are drawn from meadows covered with flocks, and fields waving with corn, nor are Pan and Ceres once named. Yet it is valuable as a genuine picture of the Agriculture, the rural arts and the domestic œconomy and customs of our industrious ancestors.†

* Fuller’s Worthies, Essex, p. 334, † Warton, ut supra, p. 304.

GEORGE GASCOIGNE.

“ George Gascoign, one of the smaller poets
“ of Queen Elizabeth’s days, whose poetical
“ works nevertheless have been thought wor-
“ thy to be quoted among the chief of that
“ time; his *Supposes*, a Comedy; *Glas of*
“ *Government*, a Tragi-comedy; *Jocasta*, a
“ Tragedy, are particularly remembred.”

GEORGE GASCOIGNE was born in Essex; had his education in both the Universities, but chiefly at Cambridge; whence he removed to Gray’s Inn to pursue the Law, but like other poets, found his abilities too volatile for that dull study. He therefore travelled, went to various cities in Holland, and became a soldier of note, *Tam Marti quam Mercurio*, according to the motto he assumed. Hence he visited the French Court, and fell in love with a Scotch Lady. But being at length weary of rambling, he returned to England, and again fixing his residence at Gray’s Inn, was in high esteem amongst the wits of the age, for his talents in amatory poetry, and his skill in dramatic

matic compositions. Afterwards he retired to his patrimony at Walthamstow in the Forest, where after having written a variety of poems, he died a middle-aged man in 1577, or 1578.* I shall transcribe the list of them by Tanner.—“The Grief of Joy: being certain elegies, wherein the doubtful delights of man’s life are displayed.” MS.—“100 Flowers from Euripides, Ovid, Petrarch,” &c.—“The delectable history of sundry adventures passed by Dan. Barthelmew of Bath.”—“The Reporter.”—“The Fruits of War.”—“Hearbs. In this division are contained, the comedy called Supposes: the tragedy, called Jocasta: the fruit of reconciliation: the force of true friendship: the force of love in strangers: the praise of brown beauty: the partrydge and the merlyn: the vertue of ver: the complaint of a dame in absence: the praise of a Countess: the affection of a lover: the complaint of a dame suspected: a riddle: the shield of love: the gloss upon “*Dominus iis opus habet.*” Gascoigne’s counsel to Dive: Gascoigne’s Counsel to Wythipel: Gascoigne’s Woodmanship: Gascoigne’s Gardening: Gascoigne’s journey to Holland.”—“Weeds.”—“The Devises.”—“The Steel

* Wood’s Ath. I. p. 189—Percy’s Ballads, II. p. 138—Headley’s Select Poetry, LV.—Tanner’s Bibl. 310.

Glaſs," a ſatire, 1576, 4to. dedicated to Lord Grey de Wilton: to this is prefixed the Author's portrait. (Amongſt the commendatory verſes is a copy ſigned Walter Rawley of the Middle Temple.)* "The complaint of Philomene," Lond. 1576, 4to. to Lord Gray.— "Diſcourſe of the Evils of Mr. John Freeman," partly in proſe.—"The Glaſs of Government," a tragi-comedy, partly in proſe, 1575, 4to.— "Princely pleaſures at Kenilworth Caſtle," 1575.—"Certain inſtructions concerning the making of Engliſh rhyme," in proſe. He tranſlated from Italian into Engliſh, "The Suppoſes," a comedy of Arioſto, 1566.— "The pleaſant Comedy of Ferdinando Jeronimi, and Leonora de Valeſco, by Bartello," 1566.—"The tragedy of Euripides called Jocaſta," from the Greek into Engliſh, with the aſſiſtance of Francis Kynwelmerſh, of Gray's Inn, 1566. He has a poem prefixed to "The noble Art of Venery and Hunting," which is publiſhed with Turberville's book of Falconry. All the above poems are collected into two volumes quarto, of which the firſt was publiſhed at London in 1577: the other in 1587. One George Whetſtone has publiſhed "the well-employed life, and Godly end of

* Wood's Ath. I. p. 190.

Geo. Gascoigne, Esq. who died at Stamford in Lincolnshire, 7 Oct. 1577. Qu. whether the same?*

Dr. Percy mentions his work entitled “A Hundredth sundrie Flowres, bounde up in one small posie,” Lond. by Richard Smith about 1572, or 1573, from which he has printed the elegant lines containing his “Praise of the fair Bridges,” daughter of Edmund Bridges, 2d Lord Chandos, and 2d wife of William Sandes, 4th Lord Sandes of the Vine, in Hampshire—And another work entitled “The Posies of George Gascoigne, Esq. corrected, perfected, and augmented by the author,” 1575.

Headley pronounces Gascoigne to be smooth, sentimental, and harmonious: and Warton says “he has much exceeded all the poets of his age in smoothness and harmony of versification.”† From what I have seen of his works, his fancy seems to have been sparkling and elegant, and he always writes with the powers of a poet. Warton observes that Sackville’s tragedy of *Gorboduc*, the first regular drama in our language, directed the attention of our more learned poetical writers to the study of the old classical plays, and produced vernacular versions of

* See also *Biogr. Dram.* I. p. 183. † *Observ. on the Fairy Queen*, II. p. 168.

Jocasta, and the ten tragedies of Seneca.* The Jocasta is partly a paraphrase, and partly an abridgment of the Greek Tragedy. There are many omissions, retrenchments and transpositions. Some of the odes are neglected, and others substituted in their places. In the address to Mars, Gascoigne has introduced an original ode, by no means destitute of pathos and imagination.† In the ode to Concord, translated by Kynwelmersh, there is great elegance of expression, and versification ‡

THOMAS NEWTON.

“ Thomas Newton, the Author of three
 “ Tragedies; Thebais, the first and second
 “ parts of Tamerlane, the great Scythian Em-
 “ perour.”

He was the eldest son of Edward Newton of Butley in the parish of Presbury in Cheshire (descended originally from the Newtons of Newton) by Alice his wife. He was born in that county, educated in grammar under John Brownswerd at Macclesfield, and sent very

* Hist. of Poetry, III. p. 372. † Ibid. p. 373. ‡ Ibid. p. 374.

young to Oxford, whence he removed to Cambridge, and settled at Queen's College, where he became so eminent for his latin poetry, that he was regarded by scholars as one of the best poets in that language. Afterwards taking Oxford in his way he returned to his own county, taught school at Macclesfield, practised physic, and was patronized by Robert Devereux, Earl of Essex. At length he obtained a benefice at Ilford in Essex, taught school there, and there continued till his death, in May 1607.

He wrote I. A notable History of the Saracens, &c. drawn out of Aug. Curio, in three books, Lond. 1575, 4to.—II. A Summary, or brief Chronicle of the Saracens and Turks, continued from the birth of Mahomet, to an. 1575, qu. printed with the former.—III. Approved Medicines and cordial Precepts, with the nature and symptoms, &c. Lond. 1580, 8^o.—IV. Illustrium aliquot Anglorum encomia, Lond. 1589, 4to. at the end of Leland's Encomia.—V. Atropoion Delion: or the Death of Delia, with the tears of her Funeral. A poetical excusive discourse of our late Elizabeth, Lond. 1603, 4to.—VI. A pleasant new History: or a fragrant Posie made of three Flowers, Rosa, Rosalynd, and Rosemary, Lond. 1604. He also viewed and corrected Embryon relinatum, written by John Stambridge. But

he was not the author of the two parts of *Tamerlane*, the great *Scythian Emperor*, which were written by *Marlow*.—VII. He translated from *Latin* into *English*.—I. A direction for the Health of Magistrates and Students, *Lond.* 1574, 12mo, written by *Gul. Gratarolus*.—II. Commentary on the two Epistles General of *St. Simon* and *St. Jude*, *Lond.* 1581, 4to.—III. *Touchstone of Complexions*, *Lond.* 1581, 8^o. from *Levinus Lemnius*.—IV. The third Tragedy of *L. An. Seneca*, entitled *Thebais*, *Lond.* 1581, 4to. in old verse, and printed in an *English* character; this was published by him together with a translation of the other nine tragedies, viz. the fourth, seventh, eighth, and tenth by *John Studley*; the fifth by *Alexander Nevyle*; the ninth by *Thomas Nuce*; and the other three by *Jasper Heywood*.*

JOHN STUDLEY was educated at *Westminster School*, and thence elected Scholar of *Trinity College, Cambridge*. He is said by *Chetwood* to have been killed in *Flanders* in 1587, at the siege of *Breda*, where he had a command under *Prince Maurice*.† The *Agamemnon* was first published separately in 1566, and dedicated to *Cecil*.‡ He wrote a latin poem in 20 distichs

* *Wood's Ath. I. p. 337, 338, 339.* † *Biog. Dram. I. p. 437, 438.*
‡ *Warton, p. 383.*

on the death of Nicholas Carr.* And translated Bale's Acts of the Popes, 1574, in which Warton thinks he misapplied his talents, which were qualified for better studies.

ALEXANDER NEVYLE was a native of Kent, but a branch of the noble family of Nevyle; born in 1544. He took the degree of Master of Arts, with Robert Earl of Essex, 6 July, 1581, at Cambridge. He was one of the learned men whom Archbishop Parker retained in his family, and was his Secretary at his death in 1575. He wrote a latin narrative of the Norfolk insurrection under Kett, dedicated to Archbishop Parker, 1575, 4to. To this he added a latin account of Norwich, accompanied by an engraved map of the Saxons and British Kings. He published the Cambridge verses on the death of Sir Philip Sydney, 1587. He projected a translation of Livy, 1577, but never completed it. He died 4 Oct. 1614, and was buried in the Cathedral at Canterbury, in Brenchley's chapel, where there remained a beautiful monument for him and his brother Dean Nevyle, which I have often seen with delight—till in 1787, when the Cathedral was new paved, the Dean and Chapter, under pretence of removing this deformity, left it to the

* Tanner's Bibl. p. 697.

carelessness or barbarity of the workmen, by whom, in removing, it has been mutilated and almost destroyed. How they can justify, not only this deficiency of taste, but legal injury, I am at a loss to guess. Certain I am that if there were any descendants of this illustrious family, they might have an action against the Chapter, and I trust a well informed Jury would give exemplary damages.

THOMAS NUCE was a fellow of Pembroke Hall, Cambridge, in 1562; and afterwards Rector of Beccles, Weston, &c. and Vicar of Gayles, in Suffolk; and in 1586, Prebendary of the church of Ely.* Nuce's version is for the most part executed in the heroic rhyming couplet. All the rest of the translators have used, except in the chorus, the Alexandrine measure, in which Sternhold and Hopkins rendered the psalms, perhaps the most unsuitable species of versification that could have been applied to this purpose. Nuce's *Octavia* was first printed in 1566. He has two very long copies of verses, one in English and the other in Latin, prefixed to the first edition of Studley's *Agamemnon*, in 1566.† Ob. 1617 at Ely.

. JASPER HEYWOOD, was son of John Heywood, the Epigrammatist, already mentioned,

* Tanner's Bibl. p. 554. † Warton, p. 384.

born

born in London, sent to the University of Oxford at about 12 years of age, in 1547, took a degree in Arts, 1553; and was immediately elected Probationer-Fellow of Merton College, where he remained five years, carrying away the palm in all disputations at home, and in the public schools, till the wildness of himself, and his brother Ellis Heywood, which gave very severe grief to their father, had drawn him into the guilt of several misdemeanors, such as rendered it prudent for him to resign his fellowship to prevent expulsion, on 4 Apr. 1558. In June following he took the degree of A. M. and in Nov. was elected Fellow of All-Souls, where, after a short residence he left, first the University, and then England, and entered himself into the Society of Jesuits. But before he left it, he wrote and translated several things: viz.—I. Various Poems and Devices—some of which are printed in “The Paradise of Dainty Devices.”—II. The Tragedies of Thyestes, Hercules Furens, and Troas, from Seneca, as abovementioned. In 1562, he was at Rome, where after he had spent two years in the study of Divinity among the Jesuits, he was sent to Dilling in Switzerland, where he continued about seventeen years in explaining and discussing controverted questions amongst those he called heretics, in which time he was

promoted to the degree of Doctor of Divinity, and of the four Vows. At length Pope Gregory XIII. calling him away in 1581, he sent him with others the same year into the mission of England, and the rather, because the Brethren there told his Holiness, that the Harvest was great, and the Labourers few. When settled in the Metropolis of his own Country, as Chief or Provincial of the Jesuits in England, it was remarked by all that knew him, that he kept many men, horses, and coaches, and that his port and carriage were more like a Baron than a Priest.

In 1584 being ordered to France upon some business relating to the order, he was, when about to land in Normandy, driven back by contrary winds on the English shore, where he was taken and examined, and again shipped off, and set on shore in France. He now retired to Naples, where he became known to that zealous Roman Catholic John Pitts. He died at Naples, 9 Jan. 1598.* Warton says, he exercised the office of Christmas-Prince, or Lord of Misrule, to his own College (Merton): and seems to have given offence, by suffering the levities and jocularities of that character to mix with his life and general conversation. He is

* Wood's Ath. I. p. 290—Cibber's Lives, I. p. 106—Biogr. Dram. I. p. 216—Tanner's Bibl. 401.

said to have been an accurate critic in the Hebrew language.*

Thomas Newton, in the general character of an author, was a voluminous and laborious writer. From a long and habitual course of studious and industrious pursuits he had acquired a considerable fortune, a portion of which he left in charitable legacies.†

It will necessary for the sake of connection to mention here the other principal translators from the Greek and Latin Classics. Thomas Phaer, the Translator of Virgil, has been already recorded.

RICHARD (whom Warton calls ROBERT) STANYHURST, son of James Stanyhurst, Esq. was born in Dublin, of which city his father was then Recorder, and educated in Grammar learning under Peter Whyte, became a Commoner of University College in Oxford, in 1563, where improving his natural abilities, he wrote commentaries on Porphyry at two years standing, being then aged only eighteen, which excited the admiration of learned men. After he had taken one degree in Arts, he left the College, retired to London, became first a Student in Furnival's Inn and afterwards in Lincoln's Inn, where after spending some time in the

* Wood's Ath. I. p. 291. † Ibid. p. 393.

study of the Common Law, he returned to his native Country. Here having married, and changing his opinions in religion, he went abroad; and in the Low Countries, France and other nations, became famous for his learning and wellknown to Princes, more especially the Archduke of Austria, who made him his chaplain, and allowed him a plentiful salary. His wife was now dead. He was reckoned by many, especially those of his own persuasion, an excellent Theologist, Grecian, Philosopher, Historian and Orator. Camden calls him “*Eruditissimus ille nobilis Rich. Stanihurstus*; and others of his time say, that he was so rare a poet, that he and Gabriel Harvey, were the best for Iambics in their age.* He left many theological, philosophical, and historical books. His Latin “*Descriptio Hiberniæ*,” translated into English, appears in the first volume of Holinshed’s Chronicles, printed in 1583. His father died at Dublin, 15 Dec. 1573, and himself at Brussels in 1618. His sister Margaret was mother to the famous Dr. James Usher, Primate of Ireland. He translated into English hexameters, the four first books of the Eneid, Lond. 1583, 8°.—In his choice of his metre, he is more unfortunate than his predecessors,

* Wood’s Ath. I. p. 442.

and

and in other respects succeeded worse.* His book is dedicated to his brother Peter Plunket, the learned Baron of Dunsany. At the end of his Virgil, are certain psalms of David translated into English without rhyme; and at the end of these, Poetical Conceits, in Latin and English.†

ABRAHAM FLEMING was, as well as his brother Samuel, a native of London. He was much employed in correcting, augmenting, and editing the second impression of Holinshed's Chronicle, Lond. 1585, fol. which he enriched with very full indexes.‡ In 1575 he published a version of the Bucolics of Virgil, with notes, and a dedication to Peter Osborne, Esq. His plan was to give a plain and literal translation, verse for verse. In 1589, he published a new version both of the Bucolics, and Georgics, with notes, which he dedicated to John Whitgift, Archbishop of Canterbury. This is in regular Alexandrine verse, without rhyme.§ For the titles of his other numerous works, the reader may consult Tanner's Bibliotheca. Sir William Cordall, the Queen's Solicitor General, was his chief patron.

WILLIAM WEEBE, who is styled a Graduate,

* Warton, p. 399. † Wood, ut supra. ‡ Tanner's Bibl. 287, 288. § Warton, p. 401, 402, 403.

translated the Georgics into English verse, as he himself informs us in the “ Discourse of English Poetrie,” printed in 1586. And in the same discourse, which was written in defence of the new fashion of English hexameters, he has given us his own version of two of Virgil’s Bucolics, in that impracticable mode of versification. “ I must not forget,” Warton adds, “ that the same Webb ranks Abraham Fleming, as a translator, after Barnabe Googe, the translator of Palingenius’s Zodiack, not without a compliment to the poetry and learning of his brother Samuel, whose excellent inventions, he adds, had not yet been made public.”*

ABRAHAM FRANCE.

“ Abraham France, a versifier in Queen Elizabeth’s time, who imitating Latin measure in English verse, wrote his Ivichurch, and some other things in Hexameter ; some also in Hexameter and Pentameter, nor was he altogether singular in this way of writing ; for Sir Philip Sidney in the pastoral inter-

* Warton, p. 405.

“ ludes of his Arcadia, uses not only these,
 “ but all other sorts of Latin measure, in
 “ which no wonder he is followed by so few,
 “ since they neither become the English, nor
 “ any other modern language.”

According to Oldys's MSS, he was bred at the expence of Sir Philip Sydney at St. John's College, Cambridge, where he took the degree of A. M. and afterwards went to Gray's Inn, where he remained till he was called to the Bar of the Court of the Marches in Wales. In August 1590, he was recommended by Henry Earl of Pembroke to Lord Treasurer Burleigh, as a man in every respect sufficient for the place of her Majesty's Solicitor in that Court. What became of him afterwards does not appear.* He wrote “ The Lamentations of Amintas for the death of Phillis, in English hexameters,” Lond. 1587, 4to. “ The Countesse of Pembroke's Ivy-church and Emanuel: both in English hexameters,” Lond. 1591, 4to.† In this is included a translation of Tasso's *Aminta*.‡ At the end of the Ivy-church is also a translation of Virgil's *Alexis* into English hexameters, verse for verse, which he calls, “ The Lamentations of Corydon for

* Biogr. Dram. I. p. 174. † Tanner's Bibl. p. 297 ‡ Biogr. Dram. ut supra,

the Love of Alexis." It must be owned, that the selection of this particular eclogue, from all the ten, for an English version, is somewhat extraordinary.* FRAUNCE also translated into English hexameters the beginning of Heliodorus's Ethiopics, Lond. 1591, 8^o.* Fraunce is also the writer of a book, with the affected, and unmeaning title of "The Arcadian Rhetoricke, or the Preceptes of Rhetoricke made plain by examples, Greeke, Latyne, Englishe, Italian, and Spanishe." It was printed in 1588; and is valuable for its English examples.†

It will be sufficient barely to mention here Spencer's Culex, which is a vague and arbitrary paraphrase of a poem, not properly belonging to Virgil.†

ARTHUR GOLDING was of a gentleman's family, a native of London, and lived with Secretary Cecil at his house in the Strand, in 1563; and in the parish of All Saints, London wall, 1577. Amongst his patrons, as we may collect from his dedications, were, Sir Walter Mildmay, William Lord Cobham, Henry Earl of Huntingdon, Lord Leicester, Sir Christopher Hatton, Lord Oxford, and Robert Earl of Essex. He was connected with Sir Philip

* Warton, ut supra. † Ibid. p. 406.

Sydney: for he finished an English translation of Philip Mornay's *Treatise in French, on the Truth of Christianity*, which had been begun by Sydney, and was published in 1587. He enlarged our knowledge of the treasures of antiquity by publishing English translations of Justin's *History* in 1564; of Cæsar's *Commentaries* in 1565, 12mo. (a translation as far as the middle of the fifth book by John Brend, had been put into his hands; he therefore began at that place, but afterwards, for uniformity, retranslated the whole himself:) of Seneca's *Benefits* in 1577; and of the *Geography of Pomponius Mela*, and the *Polyhistory of Solinus*, in 1587, 1590. He has left versions of many modern Latin writers, which then had their use, and suited the condition and opinions of the times; and which are now forgotten by the introduction of better books, and the general change of the system of knowledge. Warton thinks his only original work is an account of an *Earthquake* in 1580. Of his original poetry, nothing more appears than an encomiastic copy of verses prefixed to Baret's *Alvearie* in 1580. It may be regretted that he gave so much of his time to translation.

He translated the four first books of Ovid's *Metamorphosis*, in 1565, and in 1575 printed the whole XV books. It is dedicated to Robert

bert Earl of Leicester. His style is poetical and spirited, and his versification clear: his manner ornamental and diffuse; yet with a sufficient observance of the original. On the whole, Warton thinks him a better poet and better translator than Phayer.*

It appears from Coxeter's notes, that The "Fasti" were translated into English verse, before 1570.

THOMAS PEEND, or DE LA PEEND, translated into English, the fable of Salmacis from the fourth book of the Metamorphosis, Lond. 1565, 8°. It is dedicated to Nicholas St. Leger, Esq. from the writer's study in Serjeant's Inn in Chancery Lane.†

The fable of Narcissus was translated in 1560 by T. H.

THOMAS UNDERDOWNE, son of Stephen, a native of Oxford, translated Ovid's Ibis, and illustrated it with notes, Lond. 1569, 1577, 8°. with a dedication to Thomas Sackville, Lord Buckhurst. He opened a new field of Romance, which seems partly to have suggested Sir Philip Sydney's Arcadia, by translating into English prose the ten books of Heliodorus's Ethiopic History, Lond. and 1577, 4to. This book, the beginning of which was after-

* Warton, III. p. 410. † Warton, ut sup. p. 416—Tanner's Bibl. p. 587.

wards versified by Abraham Fraunce in 1591, is dedicated to Edward, Earl of Oxford. He also published "An excellent History of Theseus and Ariadne," Lond. 1566, 12mo.*

CHRISTOPHER MARLOW.

" Christopher Marlow, a kind of a second
" Shakespear (whose contemporary he was)
" not only because like him he rose from an
" actor to be a maker of plays, though inferior both in fame, and merit; but also because in his begun poem of Hero and Leander, he seems to have a resemblance of that clean, and unsophisticated Wit, which is natural to that incomparable poet; this poem being left unfinished by Marlow, who in some riotous fray came to an untimely and violent end, was thought worthy of the finishing hand of Chapman; in the performance whereof nevertheless he fell short of the spirit and invention with which it was begun. Of all that he hath written to the

* Warton, p. 419, 420—Tanner, p. 741—Wood's Ath. I. p. 137.

“ stage his Dr. Faustus hath made the greatest
 “ noise with its Devils, and such like tragical
 “ sport, nor are his other two tragedies to be
 “ forgotten; namely, his Edward the Second
 “ and Massacre at Paris, besides his Jew of
 “ Malta, a tragi-comedy, and his tragedy of
 “ Dido, in which he was joined with Nash.”

CHRISTOPHER MARLOW was educated at Cambridge, and afterwards became a player, cotemporary with Shakespeare, and one of the most distinguished tragic poets of his age.* In 1587 he translated Coluthus's Rape of Helen into English rhyme.† He also translated the Elegies of Ovid, which book was ordered to be burnt at Stationer's Hall, 1599, by command of the Archbishop of Canterbury, and the Bishop of London.‡ Before 1598, appeared Marlowe's translation of “ The Loves of Hero and Leander,” the elegant profusion of an unknown sophist of Alexandria, but commonly ascribed to the ancient Musæus. It was left unfinished by Marlow's death; but what was called a second part, which is nothing more than a continuation from the Italian, appeared by one Henry Petowe, in 1598. Another edition was published, with the first book of Lucan, translated also by Marlow,

* Warton, III. p. 433. † Ibid. ‡ Ibid. p. 420.

and

and in blank verse, in 1600. At length George Chapman, the translator of Homer, completed, but with a striking inequality, Marlow's unfinished version, and printed it at London in quarto, 1606. His plays were—I. *Tamerlane*, the great Scythian Emperor, 2 parts, ascribed by Philips erroneously to Newton (see p. 98.)—II. *The rich Jew of Maltha*.—III. *The tragical History of the Life and Death of Dr. John Faustus*.—IV. *Lust's Dominion*; published at London in 1661 in 8° by Francis Kirkman, jun. a bookseller and great trader in plays; from which was stolen the greater part of Aphra Behn's *Abdelazer*, or *the More's Revenge*, Lond. 1677.—V. *The tragedy of King Edward II.*—VI. *The tragedy of Dido, Queen of Carthage*, of which he was assisted in the composition by Thomas Nash, who published it in 1594.*

He was a man of licentious manners and free opinions, which were probably much exaggerated by the severity of the Puritans. He died before 1593 of a wound which he suffered in a fray at a brothel, from his own sword being forced upon him.†

His tragedies, says Warton, manifest traces

* Wood's *Ath.* I. p. 338—*Tann. Bib.* p. 512—*Wart.* III. p. 434, 435. † *Ibid.*

of a just dramatic conception, but they abound with tedious and uninteresting scenes, or with such extravagances as proceeded from a want of judgment, and those barbarous ideas of the times, over which it was the peculiar gift of Shakespeare's genius alone to triumph and predominate. Although Jonson mentions Marlow's "Mighty Muse," yet the highest testimony Marlow has received is from his contemporary Drayton.*

But one of his poems has retained a just popularity to the present day, by which his genius may be estimated. This is *The Passionate Shepherd to his Love*, beginning "Come live with me, and be my love," to which Sir Walter Raleigh wrote a reply.

On Philips's character of Marlow, Warton remarks, that the *Theatrum Poetarum* "is a work which discovers many touches of Milton's hand;" and after citing this character, he adds, "criticisms of this kind were not common, after the national taste had been just corrupted by the false and capricious refinements of the court of Charles the second."†

* In this Elegy "To this dearly beloved friend Henry Reynolds, of Poets and Poefie."—Wart, *ibid.* † P. 440.

GEORGE TURBERVILLE

Is merely named by Philips amongst several other poets of Elizabeth's reign.* He was a younger son of Nicholas Turberville of Whitchurch in Dorsetshire, son of Henry Turberville of the same place, who was the fifth son of John Turberville of Bere-Regis, a very ancient and respectable family. He was born at Whitchurch, educated at Wickham's school at Winchester, became perpetual Fellow of Whitchurch 1561, left it before he was graduated the year following, and went to one of the Inns of Court, where he was much admired for his poetical talents. Afterwards his ready command of his pen obtained him the reputation of a man of business, and he was appointed Secretary to Thomas Randolph, Esq. on his embassy to the Emperor of Russia. On his arrival in that country, he employed his leisure hours in writing "Poems describing the places and manners of the country and people

* In the Modern Poets, p. 196,

of Russia," 1568. Written to Edw. Dancie; Edm. Spenser, &c. at London. See in the Voyages of R. Hakeluyt, printed 1598, vol. I. p. 384, 385, &c. After his return he was esteemed a very accomplished gentleman, and his company was much sought by all ingenious men, especially after he published his "Epitaphs, Epigrams, Songs, and Sonnets, Lond. 1570, 8^o some, if not most of which, were published a little before that time. This book seems to be the same, which was printed with additions, under his name, in 8^o 1587, with the title of "Tragical Tales,* Epitaphs and Sonnets," &c. He also translated into English, The Eclogues of John Bapt. Fiera Mantuan, Lond. 1594, which eclogues Turberville turned into English verse, and added an argument to every eclogue. About the same time he translated into English verse, The heroical Epistles of the learned Poet, Pub. Ovid. Naso, with Aulus Sabinus's answers to certain of the same,† 1567, followed by two editions, in 1569, and 1600 ‡ It is dedicated to Thomas Howard, Viscount Bindon. Six of the epistles are rendered in blank verse: the rest in four-lined stanzas. The printer is John Charle-

* In prose, selected from various Italian Novelists, Wart. III. p. 475. † Wood's Ath. I. p. 275. ‡ Wart. III. p. 420.

wood, who appears to have been printer to the family of Howard, and was probably retained as a domestic for that liberal purpose in Arundel-House, the seat of elegance and literature till Cromwell's usurpation. Turberville was a polite scholar, and some of the passages are not unhappily turned.* †

He was living in great esteem in 1594, but it is not known when he died. He was a skilful master of the modern languages.

There were two other George Turbervilles living in this reign, both natives of Dorsetshire, of whom one was a Commoner of Gloucester-Hall, 1581, at the age of 18, and the other a Student of Magdalen Hall, 1595, aged 17. But which of the three was the author of the following books Wood could not tell.—I. *Essays politic and moral*, 1608, 8°—II. *The Book of Falconrye or Hawking*, heretofore published by G. Turberville, Gent. and now newly revived, corrected, and augmented by another hand, Lond. 1611. qu. adorn'd with various cuts. With this book is printed and bound *The Noble Art of Venery or Hunting*, &c. translated and collected out of the best ap-

* Wart. III. p. 421. † Thomas Harvey, Gent. afterwards translated the *Eclogues*, and borrowed without acknowledgment from Turberville. Qu. Whether the same, who was first Master of King-ton School, Herefordshire, founded 1620? Wood ut supra.

proved authors, which have writ any thing concerning the same, &c. Lond. 1611, qu. There are prefixed some commendatory verses by George Gascoigne.*

Thomas Churchyard, of whom an account has already been given, translated the three first books of Ovid's *Tristia*, which he dedicated to Sir Christopher Hatton, and printed at Lond. in 1580.†

Among Coxeter's papers is the ballet of Helen's Epistle to Paris, from Ovid, in 1570, by B. G. whom Warton guesses to be Bernard Gardiner.‡

It is extraordinary that Horace's Odes should not have been translated at this period. In 1566 THOMAS DRANT published what he called "A Medicinable Morall, that is, the two bookes of Horace his satyres englished, according to the prescription of St. Hierome," &c. Lond. for Thomas Marshe, 1566. In the following year appeared "Horace his Arte of Poetrie, Pistles, and Satyrs englished, and to the Earle of Ormounte by Thomas Drant adressed, imprinted at Lond. in Fletestrete near to S. Dunstones church, by Thomas Marshe,

* These seem almost to ascertain it to have been written by the first of the three. The book is not uncommon, tho' Wood says he had not seen it. It has often fallen in my way.

† Wart. p. 422. ‡ Ibid. p. 423.

1567." This version is very paraphrastic, and sometimes parodical.* Drant undertook this version in the character of a grave divine, and as a teacher of morality. He was educated at St. John's College in Cambridge, where he was graduated in Theology in 1569. The same year he was admitted to the prebend of Firles in the Cathedral of Chichester on 27 June, and on 2 July to that of Chamberlaynwood in St. Paul's, and 9 March following he was installed Archdeacon of Lewes. He seems to have been chaplain to Grindall, Archbishop of York. He was a tolerable latin Poet. He translated the Ecclesiastes into Latin Hexameters, 1572, and published two miscellanies of Latin poetry, the one entitled "*Sylva*," and the other "*Poemata Varia et externa*:" the last printed at Paris. In the *Sylva*, he mentions his new version of David's Psalms, which Warton supposes to have been in English, and says he had begun to translate the *Iliad*, but had gone no further than the fourth book.†

Historical ballads occur about this time with the initials T. D. This was THOMAS DELONEY, a famous ballad writer of these days, whom Kemp, one of the original actors in Shakespeare's plays, in his "*Nine Daies Wonder*,"

* Warton, p. 424—Tann. Bib. p. 233. † Ibid.

mentions as the chronicler of the memorable lives of “The Six Yeomen of the West, Jack of Newbery, Gentle Craft, and such like honest men, omitted by Stowe, Hollinshed, Grafton, Hall, Froyfart, and the rest of those well-deserving writers.”*

TIMOTHY KENDALL translated in part the Epigrams of Martial. He was born at North-Aston in Oxfordshire, the son of William and Alice Kendall,† was educated at Eton, and thence removed to Oxford, and afterwards became a Student of the Law at Staples-Inn. This performance, which cannot strictly be called a translation of Martial, has the following title, “Flowers of Epigrams out of sundrie the most singular Authors selected, &c. by Timothie Kendall late of the Universitie of Oxford, now Student of Staple-Inn, Lond. 1577, 12mo. It is dedicated to Robert Earl of Leicester. The Epigrams translated are from Martial, Pictorius, Borbonius, Politian, Bruno, Textor, Ausonius, the Greek Anthology, Beza, Sir Thomas More, Henry Stephens, Haddon, Parkhurst and others. But by much the greater part is from Martial. It is charitable to hope that he wasted no more

* Edit. 1600, 4to, Signat D. 2. Warton, III. p. 430, 431. † Tanner, p. 452—Warton, p. 432.

of his time at Staples-Inn in culling these fugitive blossoms. Yet he has annexed to these versions his "Trifles" or juvenile Epigrams, dated the same year.

ARTHUR HALL, Esq. of Grantham, a Member of Parliament, translated from a metrical French version into English, ten books of Homer's Iliad, printed at London by Ralph Newberie, 1581. qu. this translation has no other merit than that of being the first appearance of a part of the Iliad in an English dress.* But a complete and regular version of Homer was reserved for George Chapman, whose translation of the Shield of Achilles appeared in 1596—and seven books of the Iliad the same year—and fifteen more in 1600.† But I shall reserve the account of this poet for a future period.

In 1577, was published a translation of The Clitophon and Leucippe of Achilles Tatius, a poetical novel of Greece, under the title of "The most delectable and pleasant Historie of Clitophon and Leucippe from the Greek of Achilles Tatius, &c. by W. B." Lond. qu.

BARNABY GOOGE was educated at Christ's College, in Cambridge, from whence he removed to Staples-Inn. In 1563 he published

* Wart. p. 440. † Ibid p. 441.

"Eglogs,

“Eglogs, Epitaphs, and Sonnetes, newly written by Barnabe Googe, 15 Marche, for Rauve Newbury dwelling in Flete strete a little above the Conduit in the late shop of Thomas Berthelet,” 12mo. On 18 April, 1565, he published “The Zodiake of Life, written by the godly and learned poet Marcellus Pallingenius Stellatus, wherein are conteyned twelve bookes disclofing the haynous crymes and wicked vices of our corrupt nature: and plainlye declaring the plesaunt and perfit pathway unto eternall life, besides a number of digressions both plesaunt and profitable. Newly translated into English verse by Barnabee Googe. *Probitas laudatur et alget.* Imprinted at London by Henry Denham for Rafe Newberye, dwelling in Fleetstrete.” This poem, written by Marcello Palingeni, an Italian about 1531, has no astronomical allusions, as might be supposed from its title, the author merely distinguishing each of the twelve books of his poem by the name of a celestial sign. It is a general satire upon life, yet without peevishness, or malevolence; and with more of the solemnity of the censor, than the petulance of the satirist. Much of the morality is couched under allegorical personages and adventures. The Latinity is tolerably pure, but there is a mediocrity in the versification. Googe seems chiefly
to

to have excelled in rendering the descriptive passages of this moral Zodiac.*

In 1570 Gooze translated Naogeorgus's hexametrical poem on Antichrist, or the Papal Dominion, dedicated to Sir William Cecil. He also translated and enlarged Conrade Herebach's treatise on Agriculture, Gardening, Orchards, Cattle and domestic Fowls, printed 1577 and dedicated from Kingston to Sir William Fitzwilliams.† Among Crynes's curious books in the Bodleian at Oxford, is Gooze's translation from the Spanish of Lopez de Mendoza's "Proverbs," dedicated to Cecil, and printed at London by R. Watkins, 1579.‡ He also translated into English what he called Aristotle's "Table of the ten Categories," that capital example of ingenious but useless subtlety, of method, which cannot be applied to practice, and of that affectation of unnecessary deduction and frivolous investigation, which characterizes the philosophy of the Greeks, and which is conspicuous not only in the demonstrations of Euclid, but in the Socratic disputations recorded by Xenophon.§

Gooze seems to have been the same person, (though Tanner expresses a doubt,) who was

* Wart. p. 451, 452, 453. † Tann. Bib. 333—Wart. p. 458.

‡ Wart. *ibid.* § *Ibid.* p. 459.

first a retainer to Cecil, and afterwards in 1563 a gentleman-pensioner to the Queen, at which time there was a dispute agitated before Archbishop Parker concerning his marriage with a lady of the family of Darell.*

Besides these versions of the Greek and Roman poets, and of the ancient writers in prose, almost all the Greek and Roman classics appeared in English before 1600.†

But translation was not circumscribed within the bounds of the classics: the Italian poets became fashionable; and versions of them chiefly on fictitious and narrative subjects, prevailed.‡ Indeed Boccace's *Theseid* and *Troilus*, many of his tales, and large passages from Dante and Petrarch had been translated by Chaucer. But the golden mine of Italian fiction thus opened, had been soon closed §

Now, however, William Paynter, Clerk of the office of arms within the Tower of London, and who seems to have been Master of the School of Sevenoaks in Kent, printed a very considerable part of Boccace's novels.—I. “The Palace of Pleasure, the first volume containing IX novels out of Boccacio, London, 1566 and 1569, 4to.” dedicated to the

* Strype's Parker, p. 144. † Wart. p. 460. ‡ Ibid. p. 461. § Ibid. p. 464.

Earl of Warwick.*—II. A second volume containing XXXIV novels: dedicated to Sir George Howard, and dated as well as the former volume, from his house in the Tower of London, 1567, 4to. There was another edition of this in 8^o. printed by Thomas Marsh; and of the first volume, 1575, 4to. printed by H. Binneman. There can be little doubt that he was the same person who translated William Fulk's *Antiprognofticon*, a treatise to expose the astrologers of those times. He also prefixed a latin tetraſtic to Fulk's original, printed in 1570.† Painter's "Palace of Pleasure," must not be confounded with "A petite Palace of Pettie his Pleasure," by George Pettie; an uncle of Anthony Wood—a book of Stories collected from Italian and other writers about 1576,‡ but printed 1598, and again 1608, 4to.§ Boccace's *Fiametta* was translated by B. Giovanni del M. Temp, an Italian, who seems to have borne some office about the court in 1587. The same year was printed "Thirteen most pleasaunt and delectable questions," &c. from Boccace. Imprinted at London by A. W. for Thomas Woodcock, 1587, 4to. Several tales of Boccace's *Decameron* were

* Tann. Bib. p. 570—Wart. p. 465. † Ibid. ‡ Wart. p. 466.
§ He died July, 1589, at Plymouth, Tann. Bib. p. 595.

now translated into English rhymes. "Titus and Calippus" was rendered by EDWARD LEWICKE, 1562.* Those affecting stories the Cymon and Iphigenia, and the Theodore and Honoria afterwards so beautifully paraphrased by Dryden, appeared in English, in this reign. The latter was translated by Dr. Christopher Tye, already mentioned,† in 1569, and the former appeared about the same time under the title of "A pleasaunt and delightful History of Galefus, Cymon and Iphigenia, describing the fickleness of fortune in love. Translated out of Italian into english verse, by T. C. Gentleman. Printed by Nicholas Wyer in St. Martin's parish, besides Charing Cross," in 12mo. bl. letter. T. C. was probably Thomas Churchyard,‡ or Thomas Campion.

ARTHUR BROOKE made a metrical paraphrase of Bandello's History of Romeo and Juliet. Printed by Richard Tottill, 1562. This the late ingenious and industrious editors have discovered to have been the original of Shakespeare's play. From Turberville's poems printed in 1567, we learn that Arthur Brooke was drowned in his passage to Newhaven, and that he was the author of this translation. He translated from French into English, "The

* Wart. p. 463. † P. 79. ‡ See p. 71.

Agreement of sundry places in Scripture, seeming to jarr," &c. Lond. 1563, 8°. From a poem at the end of the book, by Thomas Brooke the younger, it appears that he was shipwrecked before 1563.*

The translations from the Italian, by George Gascoigne and George Turberville, have been already mentioned. Geoffrey Fenton, who must have been the same person, who was afterwards a Privy-Counsellor in Ireland, and by the marriage of his daughter laid the first foundation of the wealth and greatness of the Boyle family, translated in 1567 "Certaine tragicall Discourses written out of French and Latin," which was perhaps the most capital Miscellany of this kind.† In 1571 Thomas Fortescue published "The Forest or Collection of Histories no lesse profitable than pleasaunt and necessary, doone oute of Frenche into English by Thomas Fortescue," dedicated to John Fortescue, Esq. keeper of the Wardrobe, Lond. 4to.

In 1582 GEORGE WHETSTONE,‡ a sonnet-writer of some rank, whom Meres calls "one of the most passionate amongst us to bewail the perplexities of love," and W. Webbe, also

* Tann. Bib. p. 128—Wart. p. 472. † Wart. p. 473. ‡ See the account of Gascoigne.

a cotemporary, styles “ a man singularly well-skilled in this faculty of poetry,” published a suite of tales under the title of “*Heptameron*,” and containing some novels from Cinthio.*

In short, the best stories of the early and original Italian novelists, either by immediate translation, or through the mediation of Spanish, French, or Latin versions, by paraphrase, abridgment, imitation, and often under the disguise of licentious innovations of names, incidents, and characters, appeared in an English dress, before the close of the reign of Elizabeth, and for the most part even before the publication of the first volume of Belleforest’s grand repository of tragical narratives, a compilation from the Italian writers in 1583.†

GEORGE ETHERIDGE.

“ George Etheridge a Comical writer of the
 “ present age, whose two Comedies, ‘*Love in*
 “ ‘*a Tub*,’ and ‘*She would if she could*,’ for
 “ ‘pleasant wit and no bad Oeconomy are judg-

* Wart. p. 483, 484. † Ibid. p. 487.

“ ed not unworthy the applause they have met
“ with.”

He was born at Thame in Oxfordshire, admitted in C. C. College in Nov. 1534; and in Feb. 1539 was admitted Probationer-fellow. In 1553, being esteemed an excellent Grecian, he was appointed King's Professor of that language in the University, which, as he had stood forward against the Papists in Mary's reign, he was obliged to resign on Mary's accession. He now practised physic, by which he gained considerable wealth amongst those of his own persuasion. He adhered to the last to his religious opinions, being living an old man in 1588, with the character of a good Mathematician, an eminent Hebritian, Grecian, and poet, and above all, an excellent physician.*

GEORGE PEELE† was a native of Devonshire, and Student of Christ-Church, Oxford, 1573, and took the degree of A. M. 1579. He was then esteemed an eminent poet, and his Comedies and Tragedies were afterwards acted with great applause, and retained their fame in the closet long after his death. His works, according to Wood and Tanner, were—I. The famous Chronicle of K. Edward I. surnamed

* Wood's Ath. L. p. 238. † Peele is recorded by Phillips, p. 55, but his account was overlooked till too late for insertion in his proper place.

Edw. Longshank, Lond. 1593, 4to.—II. The Life of Lewellin, Prince of Wales, *ibid.*—III. The Sinking of Q. Elizabeth at Charing Crofs, and of her rising again at Potters Hith, now named Queenhith, Lond. 1593, 4to.—IV. The Love of K. David and Fair Bathsheba, with the tragedy of Absalom, Lond. 1599, 4to.—V. Alphonfus, Emperor of Germany, a tragedy.—VI. The Honour of the Garter, a poem.—VII. A Farewell to Sir John Norris and Sir Francis Drake, Lond. 4to.—VIII. Some fragments of pastoral poetry, in the collection, entitled *England's Helicon*.*—IX. A Book of Jestts or Clinches, which was afterwards sold on the stalls of ballad-mongers. “This person” says Wood, in his strange language, “was living in his middle-age, in the latter end of Elizabeth, but when, or where he died I cannot tell; for so it is, and all ways hath been, that most poets die poor, and consequently obscurely, and a hard matter it is to trace them to their graves.”†

But the author of the *Biographia Dramatica* corrects this account in many particulars. For Wood and Tanner have made three plays out of one—the title of the historical play of Edw. I. being “The famous Chronicle of King Edward the first, surnamed Longshanks, with his

* So says Phillips. † Wood's *Ath.* I. p. 300.

returne from the Holy Land. Also the life of Lleuellen Rebell in Wales. Lastly the sinking of Queene Elinor, who sunck at Charing Crosse, and rose again at Potter'shith, now named Queenhith"—Alphonfus Emperor of Germany is attributed by Langbaine to Chapman, and the real titles of the only three other plays which are known to be his are—II. The Arraignment of Paris, 4to. 1584.—III. King David and Fair Bethsabe, 4to. 1599.—IV. The Turkish Mahomet, and Hyren the Fair Greek.—About 1593 Peele seems to have been taken into the patronage of the Earl of Northumberland; for to him he dedicates his poem on the Garter. He was almost as famous for his tricks and merry pranks as Scoggan, Skelton, and Dicke Tarleton; and his book of jests is entitled "Merrie conceited jests of George Peele, Gent. sometime Student in Oxford; wherein is shewed the course of his life how he lived," &c. 4to. 1627. These jests, as they are called, might with more propriety be called the tricks of a sharper. Peele died before 1598—according to Meres, in consequence of his own irregularities. Oldys says, he left behind him a wife and a daughter.*

EDWARD KELLEY, alias TALBOT, born in the

* Biogr. Dram. I. p. 349, 350. II. p. 99.

city of Worcester, 1555, wrote a poem on Chymistry, printed in Ashmole's *Theatr. Chym. Britan.* 1652. Also a poem on the philosopher's stone, printed in the same work. He died at Trebona in Bohemia in 1586.*

HENRY LOK was born of reputable parents in the beginning of Elizabeth's reign, took a degree at Oxford, and thence removed to the Court, where he published "The book of Ecclesiastes paraphrased in English verse; and also Sonnets of Christian Passions," Lond. 1597.—At the end of these are sundry affectionate sonnets of a feeling conscience, and also Sonnets to divers persons of quality, collected by the Printer. He also translated into verse "Sundry psalms of David," 1597.†

SIR PHILIP SYDNEY.

" Sir Philip Sidney, the glory of the English nation in his time, and pattern of true nobility, as equally addicted both to arts, and arms, though more fortunate in the

* Wood's *Ath. I.* p. 279—Tann. *Bib.* p. 451. † Wood's *Ath. I.* p. 289—Tann. *Bib.* p. 484.

" first;

“ first; for accompanying his uncle the Earl
“ of Leicester, sent by Queen Elizabeth Ge-
“ neral of the English Forces into the Low
“ Countries, he was there unfortunately slain.
“ He was the great English Meccenas of Ver-
“ tue, Learning and Ingenuity, though in his
“ own writings chiefly if not wholly poetical;
“ his *Arcadia*, being a poem in design, though
“ for the most part in solute oration; and his
“ *Astrophil and Stella*, with other things in
“ verse, having, if I mistake not, a greater
“ spirit of poetry than to be altogether dis-
“ esteemed.”

The lustre of SIR PHILIP SYDNEY's character is such, that it would be useless to say much of him here. He was born at Penshurst in Kent, 29 Nov. 1554; educated at Christ-Church, Oxford; and in June 1572, in his eighteenth year, set out on his travels abroad. On 24 Aug. he was at Paris, when the massacre took place, and fled for protection to the house of Sir Francis Walsingham, the English Ambassador. Thence he went through Lorraine, and by Strasburgh and Heydelburgh to Frankfort. He spent the months from May till September 1573 at Vienna, and thence went into Hungary. He passed the following winter, and most of the next summer in Italy, and thence returning through Germany, came

back from Antwerp to England in May 1575. In 1576 he was sent by Q. Elizabeth to condole with the Emperor Rodolph, on the death of Maximilian. In 1579 he distinguished himself by his opposition to the Queen's match with the Duke of Anjou, which is conjectured to have given such umbrage as to occasion his retirement from Court the next summer (1580) during which he wrote his celebrated *Arcadia*. In 1581 the match was renewed, and Sidney and his friend Fulk Grevill were two of the tilers at the entertainment of the French Embassador, and at the departure of the Duke of Anjou from England in February the same year, he attended him to Antwerp. On 13 Jan. 1583, he was Knighted at Windsor. In 1585 he projected an expedition with Sir Francis Drake to America; but the Queen unwilling to hazard a person of his worth, prohibited the enterprize; but to make amends for the disappointment, she named him Lord Governor of Flushing. His fame and deserts were now so well known that he was in election for the Crown of Poland; but Elizabeth refused to further his advancement, not out of emulation but out of fear to lose the jewel of her times. In 1586, a stand was to be made before Zutphen, to stop the issuing out of the Spanish army. "Yesterday morning" (22 Sept. 1586) says

says Lord Leiceſter, “ ſome intelligence was brought that the enemy was bringing a con- voye of victuall guarded with 3000 Horſe. There was ſent out to impeach it 200 horſe and 300 footemen, and a Nombre more both horſe and foote to ſecond them. Among other young men, my nephew Sir Philip Sydney, was; and the rather, for that the Coroneill Norrice himſelfe went with the ſtande of foot- men to ſecond the reſt; but the Vanguard of the Prince was marched, and came with this con- voye, and being a miſſie morninge, our Men fell into the Ambuſcade of footmen, who were 3000, the moſte muſketts, the reſt pykes. —Our Horſemen being formoſte, by their haſt indeede, woulde not turne, but paſſed throughe, and charged the horſemen that fledde at the backe of their footemen ſo valientlie; albeit they were 1100 horſe, and of the verie chiefe of all his Troupes, they brouke them, being not 200. Many of our horſes were hurt and killed, among which was my Nephewes owne. He wente and charged to another, and woulde needes to the charge again, and onſte paſſe thoſe muſketters; where he receyved a fore Wounde upon his thighe, three fingers above his knee, the bone broken quite in peeces; but for chance, God did ſende ſuch a daye, as I thinke was never many yeres ſeene,

ſo

so few againste so many.”* Of this wound Sir Philip died, behaving till the moment of his dissolution, which happened on the 16th of October, in the most heroic manner. He left an only daughter by his wife, who was daughter of Sir Francis Walsingham.—His widow remarried the celebrated Earl of Essex; and after his death, the Earl of Clanrickard. His daughter, born in 1585, married Roger Manners, Earl of Rutland, but died without issue, 1 Sept. 10th of James I.

Of the numerous biographers of Sir Philip, whom I have consulted, no one mentions the date of the first publication of the *Arcadia*.† I have the third edition, London, printed for William Ponsonby in 1598. The *Arcadia* is a Romance, once highly popular, but now from the fastidiousness of the age, neglected for being prolix and tedious. A variety of poems are intermixed, and the excellent Defence of Poetry, which shews the extent of his mind, and the vigor of his language; with the poem of *Astrophel and Stella*, first published at London, 1591, and said to be written for the sake

* Collins's *Sydn. Pap.* I. p. 104, 105.

† Wood's *Ath.* I. p. 226—Tann. *Bib.* p. 670—Collins's *Sydn. Pap.* p. 112—Cibber's *Lives of the Poets*, I. p. 83. (in which is a gross mistake) Blount's *Censura Authorum*, p. 583—*Biogr. Britann.* VI. p. 3885—Naunton's *Fragm. Regal.* 1641, p. 21—Walpole's *Ray. and Nob. Auth.*—*Biogr. Dram.* I. p. 440.

of Lady Rich, to whom he was attached, are subjoined.

Lord Orford, in his Catalogue of Royal and Noble Authors,* seems to do Sir Philip great injustice in representing him as an “astonishing object of temporary admiration.” For when we recollect the career of his glory, the excellences both of his head and heart, and the variety of his almost opposite attainments—and then consider that he died before he had completed his thirty-second year, his fame does not appear to have been greater than his merit: nor is it possible that that fame could have lasted so long without some very extraordinary foundation. Sir Philip has been very ably defended from this censure of Lord Orford by an anonymous writer in the *Gentleman’s Magazine* for 1767, p. 57. This critic in searching the *Arcadia* for illustrations of Shakespeare, says, that “as it often happens, while we are engaged in an earnest search for one thing, we stumble upon others that we had no thoughts of finding, I soon met with sentiments and observations that made me ample amends for the search I had undertaken; and I think as strong painting and as lively descriptions as have appeared perhaps in any (at least modern) lan-

* Under Sir Fulke Greville, Lord Brooke, vol. I. p. 183, 184.

guage. In which opinion I am confirmed by the authority of the great Sir William Temple, a person of unquestioned taste and judgment, who in his Essay on Poetry written about a century after the *Arcadia*, speaks thus: ‘ The true spirit and vein of ancient poetry in this kind seems to shine most in Sir Philip Sidney, whom I esteem both the greatest poet and the noblest genius of any that have left writings in our own or any other modern language; a person born capable not only of forming the greatest ideas, but of leaving the noblest examples, if the length of his life had been equal to the excellence of his wit and his virtues. With him I leave the discourse of ancient poetry.’ After such an eulogium, I could not help being surprized at the different character to be read in the Catalogue of Royal and Noble Authors. Mr. W. pronounces the *Arcadia* ‘ a tedious lamentable pedantic pastoral romance.’ But the pastoral* is the most inconsiderable part of the Romance,

* However, Johnson in his Preface to Shakespeare, pronounces the following censure on his confusion of the customs of different ages and nations: “ Shakespeare,” says he “ was not the only violator of chronology, for in the same age Sydney, who wanted not the advantages of learning, has in his *Arcadia*, confounded the pastoral with the feudal times, the days of innocence, quiet, and security, with those of turbulence, violence, and adventure.” Johnson’s and Steevens’s *Shakespeare*, 1773, vol. I. Preface, p. 26.

which

which may be read without it, and is not necessary to the main design. If because it touches the tender passions with a masterly hand, it must be allowed. As to its being a Romance, the Romance is only the vehicle of fine sentiments and judicious reflections, in morals, government, policy, war, &c. and perhaps as animated descriptions as are any where to be met with, in which the idea is not barely raised in the mind, but the object itself rises to the eye. Tedious indeed it may be in some parts, and so tedious that the patience of a young virgin in love cannot now (as Mr. W. complains) wade through it; which may be owing to the different taste and customs of the different ages. The age in which Sir Philip wrote was very different from the present. Tilts and tournaments; jousts and running at the ring; and the furniture, caparisons, armour, and devices of the knights and their horses in those martial exercises, were as much the entertainment and attention of Ladies then, as the never-ending variety of fashions now. All this to a young virgin in love must now have lost its attraction. And indeed what are fine sentiments or judicious reflections in war or government, or policy, or any descriptions foreign to the point, to a young virgin, or (I may add) young gentleman, in love, reading what is considered
only

only as a love-story, the patience, every step, hastening to the end? It must be acknowledged we sometimes meet with extravagances and odd quaintnesses in the expressions; in which there seems no other view (at first sight) but to play upon words. But even in these no expression is barren, every word has its idea. And this was in a great measure the humour of the times. Mr. Walpole has observed of Henry the VIIIth, that he was fond of splendor and feats of arms; and had given a romantic turn to composition; which might be the reason of Sir Philip's choosing that sort of writing for the vehicle of his sentiments; and that great part of the work is upon the plan of the Romances then in vogue. The way is now, by length of time, grown in some places a little rugged and uneven; and we may be obliged now and then (as Mr. W. speaks) to wade a little. But the prospects that frequently present themselves, might perhaps make the passenger amends, if the ways were deeper; and if the beauties he may take notice of in his first passage should dispose him to attempt a second, he may discover many things worthy that escaped him in the first. The great variety and distinction of characters, preserved throughout with most remarkable exactness, deserve particular attention, as well as the metaphors

taphors and allusions, adapted to the quality and condition of the several speakers; to the flock, when the shepherd speaks; to the war, when the hero.”*

But candor must confess that in Sir Philip’s professed poetry the fire of genius seldom overcomes the quaint and tinsel conceits of the age—and that he is far inferior in this department to his neighbour† Thomas Sackville, Lord Buckhurst, who though many years older, and though he discovered his poetical talents at an equally early period of his life, yet from a less brilliant assemblage of splendid qualities, or a more quiet temper, never attained the same celebrity, notwithstanding he possessed rank, riches, the favour of his Queen, and uniform prosperity in honourable employments through a long life.‡

* Gent Mag. 1767, ut supra. This defence appeared to me so judicious as to apologize for so long a transcript.

† See Lord Buckhurst’s character, p. 65, 66.

‡ Many passages in the Sydney Papers seem to discover a jealousy between the Sackville and Sydney families—which for the greater part of the two succeeding centuries took the lead in Kent, and were often alternate Lord Lieutenants, &c,

SIR EDWARD DYER.

“ Sir Edward Dier, a person of good account in Queen Elizabeth’s reign, poetically addicted, several of whose pastoral Odes and Madrigals are extant, in a printed Collection of certain choice pieces of some of the most eminent poets of that time.”

Again in the Supplement, Phillips adds, “ Edward Dier a poetical writer, who seems formerly to have been in good esteem, being rankt with some of the most noted Poets of Qu. Elizabeth’s time; and a contributor with the chief of them, out of his writings to the abovementioned Collection: and with him we may perhaps not unfitly rank, John Markham, Henry Constable, Thomas Achelly, John Weever, George Turberville, besides Lodge, Green, Gascoign, and others, that have been already mentioned.”

SIR EDWARD was of the same family with those of his name in Somersetshire, and was educated at Oxford, where he discovered a propensity to poetry, and polite literature, but
left

left it without a degree and travelled abroad. On his return, having the character of a well-bred man, he was taken into the service of the Court. He now obtained considerable celebrity as a poet, and was a chief contributor to the "Collection of Choice Flowers and Descriptions,"* which were published about the beginning of James's reign. Queen Elizabeth had a great respect for his abilities, and employed him in several embassies, particularly to Denmark in 1589; and on his return from thence, conferred on him the Chancellorship of the Garter, on the death of Sir John Wolley, 1596, and at the same time she knighted him.† But, like other courtiers, he sometimes experienced the Queen's caprice. "She took offence so easily, and forgave so difficultly," says Hurd,‡ "that even her principal Ministers could hardly keep their ground, and were often obliged to redeem her favour by the lowest submissions. When nothing else would do, they sicken'd and were even at death's door; from which peril however she would sometimes relieve them, but not till she had exacted from them in the way of penance, a course of the

* Wood's Ath. L. p. 322. † See the list of Elizabeth's Knights, No. 227, at the end of "Reflections on the late Increase of the Peerage," Lond. 8o. 1758, for Debrett. ‡ Dialogues, Mor. and Pol. II. p. 32.

most mortifying humiliations." Something similar to this happened in the case of our author in 1573. Gilbert Talbot, in a letter to his father* the Earl of Shrewsbury, has the following passage. " Hatton† is sicke still: it is thought he will very hardly recover his disease, for it is doubted it is in his kidneis: the Queene goeth almost every every day to see how he dothe. Now in these devices (chiefely by Lecester, as I suppose, and not withoute Burghley his knowledge) how to make Mr. Edward Dier as great as ever was Hatton; for now, in this tyme of Hatton's sicknes, the tyme is convenient: It is brought thus to passe; Dier lately was sicke of a consumcion, in great daunger; and as yo^r Lo. knoweth he hath bene in displeasure these 11 yeares, it was made the Quene beleve that his sicknes came because of the continiaunce of hir displeasure towards him, so that unles she would forgyve him he was licke not to recover; and heruppon hir Ma^{tie} hath forgyven him, and sente unto him a very comfortable message; now he is recovered agayne, and this is the beginning of this device."

Sir Edward studied chymistry, and was

* From Lodge's Illustrations of British History, II. p. 101. † Sir Christopher.

thought to be a Roffi-cruſian, and a dupe of Dr. Dee, and Edward Kelly, thoſe celebrated aſtrologers, of whom he has recorded, that in Bohemia he ſaw them put baſe metal into a crucible, and after it was ſet on the fire, and ſtirred with a ſtick of wood, it came forth in great proportion perfect gold.*

He wrote Paſtoral Odes, and Madrigals—Some of theſe are in the Collection beforementioned. Alſo a Deſcription of Friendſhip; a poem in the Aſhmole Muſæum, No. 781, p. 139.

He died ſome years after James came to the throne, and was ſucceeded in his Chancellorſhip of the Garter by Sir John Herbert, Kt. principal Secretary of State.†

* Wood's Ath. I. p. 323.

† Cotemporary with Sir Edward Dyer was Pattenham, one of the Gentlemen Penſioners to Q. Elizabeth, the author of the "Art of Engliſh Poefie," accounted in its time an elegant, witty, and ingenious book, in which are preſerved ſome of the Verſes made by Q. Elizabeth—Wood's Ath. I. p. 323.

EDMUND SPENSER.

“ Edmund Spencer, the first of our English
“ Poets that brought heroic poesy to any per-
“ fection, his ‘ Fairy Queen’ being for great
“ invention, and poetic heighth, judg’d little
“ inferior, if not equal to the chief of the an-
“ cient Greeks and Latins, or modern Italians,
“ but the first poem that brought him into
“ esteem was his ‘ Shepherd’s Calendar,’ which
“ so endeared him to that noble patron of all
“ Vertue and Learning Sir Philip Sydney,
“ that he made him known to Queen Eliza-
“ beth, and by that means got him preferred
“ to be Secretary to his brother,* Sir Henry
“ Sidney, who was sent Deputy into Ire-
“ land, where he is said to have written
“ his Faerie Queen, but upon the return of
“ Sir Henry, his employment ceasing, he also
“ return’d into England, and having lost his
“ great friend Sir Philip fell into poverty,

* Should be ‘ father.’

“ yet

“ yet made his last refuge to the Queen’s
“ bounty, and had 500*l.* ordered him for his
“ support, which nevertheless was abridged
“ to 100*l.* by Cecil, who hearing of it, and
“ owing him a grudge for some reflections in
“ Mother Hubbard’s Tale, cry’d out to the
“ Queen, What, all this for a Song? This he
“ is said to have taken so much to heart, that
“ he contracted a deep melancholy, which soon
“ after brought his life to a period: So apt is
“ an ingenious spirit to resent a slighting, even
“ from the greatest persons; and thus much I
“ must needs say of the merit of so great a
“ poet from so great a Monarch, that as it is
“ incident to the best of poets sometimes to
“ flatter some royal or noble patron, never did
“ any do it more to the height, or with greater
“ art or elegance, if the highest of praises at-
“ tributed to so heroic a princess can justly be
“ termed flattery.”

SPENSER, the glory of English Poetry, claims to have been allied to the noble family of Spencer, of Althorpe in Northamptonshire; and it is certain that he reflects more honour on it, than he derives from it. “ The nobility of the Spencers,” says the elegant Gibbon, “ has been illustrated and enriched by the trophies of Marlborough; but I exhort them to consider

the "Fairy Queen" as the most precious jewel of their coronet."*†

* *Memoirs of Edward Gibbon, by himself*, I. p. 3.

† Sir John Spencer, of Althorpe in Northamptonshire, Kt. died 5th Nov. 1586, having had issue by Katherine his wife, one of the daughters of Sir John Kitton, of Hongrave in Suffolk, Kt. 5 sons and 6 daughters. Of the latter

I. Mary married first Giles Allington, of Herfeshcath in Cambridge-shire, Esq. and secondly Edward Eldrington, Esq.

II. Elizabeth married Sir George Carey, Kt. who in 1596 succeeded to be second Lord Munstou, and died 9 Sept. 1603.

III. Katherine married Sir Thomas Leigh, of Stoneleigh Co. Warw. Kt.

IV. Mary married Sir Edward Aston, of Tixhall, Co. Staff. S. P.

V. Anne married—I. William Lord Montegle S. P.—II. Henry first Lord Compton—III. Robert second Earl of Dorset, S. P.

VI. Alice married—I. Ferdinando Stanley, Earl of Derby—II. Sir Thomas Egerton, Lord Keeper, afterwards Chancellor, and Viscount Brackley. Her daughter Lady Frances Stanley, married John Egerton, Earl of Bridgewater, son to her second husband.

Spenser speaks of three of these ladies in his "Colin Clout's Come home again," as the honour of the family, "of which he boasts himself to be the meanest." His "Muiopotmos" is dedicated to the "Right Worthy and Vertuous Lady, the Lady Carey," "not so much" says he, "for your great bounty to myself, which yet may not be unminded, nor for name and kindred sake by you vouchsafed, being also regardable, as for that honourable name," &c.

Again in the dedication of his "Tears of the Muses," to the "Right Honourable the Lady Strange" (wife of Ferdinando then Lord Strange, afterwards Earl of Derby) he says, "the causes for which ye have deserved of me to be honoured, (if honour it be at all) are both your particular bounties, and also some private bands of affinity, which it hath pleased your Ladithip to acknowledge."

Again in the Dedication of "Mother Hubbard's Tale" to the "Right Honourable the Lady Compton and Mountegle," he speaks of "the humble and faithful duty, which he is bound to bear, to that house from whence she springs." See also Malone's *Vindication of Shakespeare*, p. 63.

He

He was educated at Pembroke-Hall, Cambridge, where he proceeded A. B. in 1572, and A. M. in 1576, when he retired into the North, in consequence, as it is reported, of disappointment in obtaining a fellowship. Here he fell in love with his Rosalind—and is supposed to have written his “*Shepherd’s Calendar*,”* his earliest poem, which by a dedication to Sir Philip Sydney under the signature of Immerito, is conjectured to have first gained him an introduction to that illustrious patron, and to have drawn him from his retirement into the sunshine of the Court, where he seems however to have met with many disappointments, of which in many passages of his poems he most pathetically complains, particularly from Lord Burleigh, who, tho’ an able politician, appears to have been of too coarse, too cold, and plodding a nature to have felt the divine influences of the Muse. In 1579, he was sent abroad by the Earl of Leicester, probably in some public employment: and when Arthur Lord Grey of Wilton was appointed to succeed Sir Henry Sydney, as Lord Deputy of Ireland,* in 1580, Spenser was made his Secretary, an office which he discharged with great ability, and

* Printed in 1579, a thin quarto, black letter—Wart. Obs. on Spenser, I. p. 31.

integrity. But Lord Grey was recalled in 1582, and Spenser is supposed to have returned with him to England. There he continued till the death of Sir Philip Sydney in 1586, probably employed in the composition of the *Fairy Queen*, of which however fragments are said to have been written before his original introduction to Sir Philip. Yet the death of his great friend, however lamentable, did not happen before the poet had obtained, probably by his interest, a grant dated 27 June, 1586,* of 3000 acres of land in the county of Cork in Ireland, part of the forfeited estate of the Earl of Desmond. In 1587 he took possession of this estate, and having for his house the castle of Kilcolman, and the pleasant river Mulla running through his grounds, he passed some years in a happy tranquillity and leisure. This situation gave him an opportunity of renewing his friendship with Sir Walter Raleigh, who having become acquainted with the poet, at the time of his having a command in Ireland under Arthur Lord Grey, had now obtained also a grant of 12,000 acres from the Crown, in Cork and Waterford.† A visit by Sir Walter to Kilcolman is said to have determined

* Sir Philip's death happened the 17th of Oct. † Oldys's Life, p. XXIX.

Spenser to prepare the three first books of his *Fairy Queen* for immediate publication, for which purpose the poet accompanied his friend back to London, and on his arrival there, 1588, finding his old patron Lord Leicester dead, was introduced by his friend to the Queen. At length in 1590 came out in quarto, the three first books of this incomparable poem, with a "Letter of the Author's, expounding his whole intention in the course of this worke, which for that it giveth great light to the Reader, for the better understanding is hereunto annexed." It is addressed "to the Right noble and valorous Sir Walter Raleigh, Knight, Lo. Wardein of the Stanneryes, and her Maiesties lieftenaunt of the County of Cornewayll. Dated 23 January, 1589.* This is followed by some panegyrical verses of Sir Walter and others, which are succeeded by some dedicatory sonnets by the poet himself, to some of the chief nobility.†

* I suppose 1589—90.

† I do not know that it has been remarked by Spenser's biographers, that some of the Sonnets which appear in the subsequent Editions were not in the first quarto Edition, a copy of which the compiler of this work possesses. The second Sonnet, to Lord Burleigh; the fifth, to the Earl of Cumberland; the ninth, to Lord Hunsdon; the eleventh, to Lord Buckhurst; the twelfth, to Sir Francis Walsingham; the thirteenth, to Sir John Norris; and the fifteenth, to the Countess of Pembroke; were all added after the first Edition, in which the sonnets appear in the following order.—I. To Sir Christopher

In the Sonnets to Lord Ormond and Lord Grey he seems clearly to allude to Ireland, as the place where the poem was principally written.

To the Earl of ORMOND and OSSORY.

Receive most noble Lord a simple taste
 Of the wilde fruit, which salvage soyl hath bred,
 Which being through long wars left almost waste,
 With brutish barbarisme is overspredd:
 And in so faire a land, as may be redd,
 Not one Parnassus, nor one Helicone
 Left for sweete Muses to be harboured,
 But where thyselfe hast thy brave mansione;
 There in deede dwel faire Graces many one.
 And gentle Nymphes, delights of learned wits,
 And in thy person without Paragone
 All goodly bountie and true honour sits,
 Such therefore, as that wasted soyl doth yield,
 Receive dear Lord in worth the fruit of barren field,

pher Hatton.—II. To the Earl of Essex.—III. To the Earl of Oxford.—IV. To the Earl of Northumberland.—V. To the Earl of Ormond and Ossory.—VI. To the Lord Ch. Howard.—VII. To the Lord Grey of Wilton.—VIII. To Sir Walter Raleigh.—IX. To the most vertuous and beautiful Lady, the Lady Carew (who it seems to me should not be confounded with Lady Carey, Sir John Spenser's daughter.)—X. To all the gracious and beautifull ladies in the Court.

To

To the Lord GREY of WILTON.

Most noble Lord the pillar of my life,
 And Patrone of my Muses pupillage,
 Through whose large bountie poured on me rife,
 In the first season of my feeble age,
 I now doe live, bound yours by vassalage:
 Sith nothing ever may redeeme, nor reave
 Out of your endlesse debt so sure a gage,
 Vouchsafe in worth this small gift to receive,
 Which in your noble hands for pledge I leave,
 Of all the rest, that I am tyde t' account:
 Rude rymes, the which a rustick Muse did weave
 In savadge foyle, far from Parnasso mount,
 And roughly wrought in an unlearned Looome:
 The which vouchsafe dear Lord your favorable doome.*

Spenser now married; and in his Irish retirement, finished three more books of the "Fairie Queen," besides several other poems. But his quiet was soon to end. After the death of the Earl of Desmond in 1593, the Earl of Tyrone broke out into a fresh rebellion. On this occasion Spenser became not a little anxious for his own settlement at Kilcolman; and in 1596, wrote a plan for reducing the kingdom, under the title of "A View of the State of Ireland."

* Edit. 1590, quarto, p. 603, 604.

In 1596, the fourth, fifth and sixth Books of the "Fairy Queen" were published at London in 4to: and he is supposed to have come to England himself at that time. However he was in Ireland again 1597; and there it seems he died, amid the desolations of the Rebellion, which was now raging, as appears from the following curious anecdote in Drummond,* who has left us the heads of a conversation between himself and Ben Jonson. "Ben Jonson told me that Spenser's goods were robbed by the Irish in Desmond's rebellion; his house and a little child of his burnt; and he and his wife nearly escaped; that he refused twenty pieces sent him by the Earl of Essex, and gave this answer to the person who brought them, that he was sure he had no time to spend them." Camden informs us, that Spenser was in Ireland when the rebellion broke out under Tyrone in 1598, but that being plundered of his fortune, he was obliged to return into England, where he died, that same, or the next year. Camden adds, that he was buried in the Abbey of Westminster, with due solemnities, at the expence of the Earl of Essex. If Drummond's account be true, it

* Works, fol. p. 224. "Heads of a conversation between the famous poet Ben. Jonson and William Drummond of Hawthornden, January 1619."

is most probable that the Earl, whose benefaction came too late to be of any use, ordered his body to be conveyed into England, where it was interred, as Camden relates. It must be owned that Jonson's account, in *Drammond*, is very circumstantial; and that it is probable, Jonson was curious enough to collect authentic information, on so interesting a subject. At least his profession and connections better qualified him to come at the truth. Perhaps he was one of the poets who held up* *Spenser's* pall.†

Hugolin Spenser, a great-grandson, is said to have been restored by the Court of Claims, in the reign of *Charles II.*, to so much of the lands as could be found to have belonged to the poet.‡

“ When the works of *Homer* and *Aristotle*” (says the most excellent of our critics on *English Poetry*§) “ began to be restored and studied in *Italy*, when the genuine and uncorrupted sources of ancient poetry and ancient criticism were opened, and every species of literature at last emerged from the depths of

* *Poetis funus ducentibus.* *Camd. Ann. Eliz.* p. 4. pag. 729. *Lugd. Bat.* † This account is extracted from *T. Warton's Observ. on the F. Queen*, II. p. 251, 252. ‡ *His Life*, before the edition of 1679. *Biogra. Brit.* VI. p. 3813. § In his *Observations on the Fairy Queen*, duod. 2 edit. *Lond.* 1762.

gothic ignorance and barbarity ; it might have been expected, that instead of the romantic manner of poetical composition introduced and established by the Provencial bards, a new and more legitimate taste of writing would have succeeded. With these advantages it was reasonable to conclude, that unnatural events, the machinations of imaginary beings, and adventures entertaining only as they were improbable, would have given place to justness of thought and design, and to that decorum which nature dictated, and which the example and the precept of antiquity had authorized. But it was a long time before such a change was effected. We find Ariosto, many years after the revival of letters, rejecting truth for magic, and preferring the ridiculous and incoherent excursions of Boyardo, to the propriety and uniformity of the Grecian and Roman models. Nor did the restoration of ancient learning produce any effectual or immediate improvement in the state of criticism. Beni, one of the most celebrated critics of the sixteenth century, was still so infatuated with a fondness for the old Provencial vein that he ventured to write a regular dissertation, in which he compares Ariosto with Homer.

“ Trissino, who flourished a few years after Ariosto, had taste and boldness enough to publish

lish an epic poem, written in professed imitation of the *Iliad*. But this attempt met with little regard or applause, for the reason on which its real merit was founded. It was rejected as an insipid and uninteresting performance, having few Devils or enchantments to recommend it. To Trissino succeeded Tasso, who in his *Gierusalemme Liberata*, took the ancients for his guides; but was still too sensible of the popular prejudice in favour of ideal beings, and romantic adventures, to neglect or omit them entirely. He had studied and acknowledged the beauties of classical purity. Yet he still kept his first and favourite acquaintance, the old Provencial poets, in his eye. Like his own Rinaldo, who after he had gazed on the diamond shield of Truth, and with seeming resolution, was actually departing from Armida and her enchanted gardens, could not help looking back upon them with some remains of fondness. Nor did Tasso's poem, though composed, in some measure, on a regular plan, give its Author, among the Italians at least, any greater share of esteem and reputation on that account. Ariosto, with all his extravagancies, was still preferred. The superiority of the *Orlando Furioso* was at length established by a formal decree of the academicians della Crusca, who, amongst other literary debates, held a solemn

learn court of enquiry concerning the merit of both poems.

“ Such was the prevailing taste, when Spenser projected the *Fairy Queen*: a poem, which, according to the practice of Ariosto, was to consist of allegories, enchantments, and romantic expeditions, conducted by knights, giants, magicians and fictitious beings. It may be urged, that Spenser made an unfortunate choice, and discovered but little judgment in adopting Ariosto for his example, rather than Tasso, who had so evidently exceeded his rival, at least in conduct and decorum. But our author naturally followed the poem which was most celebrated and popular. For although the French critics universally gave the preference to Tasso, yet in Italy the partisans on the side of Ariosto were by far the most powerful, and consequently in England: for Italy in the age of Queen Elizabeth gave laws to our island in all matters of taste, as France has done ever since. At the same time it may be supposed, that of the two, Ariosto was Spenser’s favourite, and that he was naturally biassed to prefer that plan, which would admit the most extensive range for his unlimited imagination. What was Spenser’s plan, in consequence of this choice, and how it was conducted, I now proceed to examine.

“ The

“ The poet supposes, that the FAERIE QUEENE, according to an annual custom, held a magnificent feast, which continued twelve days; on each of which respectively, twelve severall complaints are presented before her. Accordingly in order to redress the injuries which were the occasion of these severall complaints, she dispatches, with proper commissions, twelve different Knights, each of which, in the particular adventure allotted to him, proves an example of some particular virtue, as of Holiness, Temperance, Justice, Chastity; and has one compleat book assigned to him, of which he is the hero. But besides these twelve Knights, severally exemplifying twelve moral virtues, the poet has constituted one principal Knight or general hero, viz. PRINCE ARTHUR. This personage represents Magnificence; a virtue which is supposed to be the perfection of all the rest. He moreover assists in every book, and the end of his actions is to discover, and win, Gloriana, or Glory. In a word, in this character the poet professes to pourtray “ The image of a brave Knight perfected in the twelve private moral virtues.”

“ It is evident that our author in establishing one hero, who seeking and attaining one grand end, which is Gloriana, should exemplify one grand character, or a brave Knight perfected

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in

in the twelve private moral virtues, copied the cast and construction of the ancient Epic. But sensible as he was of the importance and expediency of the unity of the hero and of his design, he does not, in the mean time, seem convinced of the necessity of that unity of action, by the means of which such a design should be properly accomplished. At least he has not followed the method practised by Homer and Virgil, in conducting their respective heroes to the proposed end.

“ It may be asked, with great propriety, how does Arthur execute the grand, simple, and ultimate design, intended by the poet? It may be answered with some degree of plausibility, that by lending his respective assistance to each of the twelve Knights, who patronize the twelve virtues in his allotted defence of each, Arthur approaches still nearer and nearer to Glory, till at last he gains a complete possession. But surely to assist is not a sufficient service. This secondary merit is inadequate to the reward. The poet ought to have made this “ brave Knight” the leading adventurer. Arthur should have been the principal agent in vindicating the cause of Holiness, Temperance, and the rest. If our hero had thus, in his own person, exerted himself in the protection of the twelve virtues, he might have been deservedly styled

styled the perfect pattern of all, and consequently would have succeeded in the task assigned, the attainment of Glory. At present he is only a subordinate or accessory character. The difficulties and obstacles which we expect him to surmount, in order to accomplish his final achievement, are removed by others. It is not he, who subdues the dragon, in the first book, or quells the magician Busrane, in the third. These are the victories of St. George, and of Britomart. On the whole, the twelve Knights do too much for Arthur to do any thing; or at least, so much as may be reasonably required from the promised plan of the poem. Dryden remarks, “ We must do Spenser that justice to observe, that magnanimity “ (magnificence) which is the true character of “ Prince Arthur, shines throughout the whole “ poem; and succours the rest when they are “ in distress.”* If the magnanimity of Arthur did in reality shine in every part of the poem with a superior and steady lustre, our author would fairly stand acquitted. At present it bursts forth but seldom, in obscure and interrupted flashes. “ To succour the rest when in distress” is, as I have hinted, a circumstance of too little importance in the character of this

* Dedication to the translation of Juvenal.

universal champion. It is a service to be performed in the cause of the hero of the Epic poem by some dependent or inferior chief, the business of a Gyas or a Cloanthus.

“ On the whole, we may observe that Spenser’s adventures, separately taken as the subject of each single book, have not always a mutual dependence upon each other, and consequently do not properly contribute to constitute one legitimate poem. Hughes, not considering this, has advanced a remark in commendation of Spenser’s conduct, which is indeed one of the most blameable parts of it. “ If we consider “ the first book as an entire work of itself, we “ shall find it to be no irregular contrivance. “ There is one principal action, which is completed in the twelfth canto, and the several “ incidents are proper, as they tend either to “ obstruct or promote it.”*

“ As the heroic poem is required to be one whole, compounded of many various parts, relative and dependent, it is expedient that not one of these parts should be so regularly contrived, and so completely finished, as to become a whole of itself. For the mind, being once satisfied in arriving at the confirmation of an orderly series of events, acquiesces in that satis-

* Remarks on the *Fairy Queen*, Hughes’s Edit. of Spenser, vol. I.

saction. Our attention and curiosity are in the midst diverted from pursuing with due vigor, the final and general catastrophe. But while each part is left incomplete, if separated from the rest, the mind still eager to gratify its expectations, is irresistibly and imperceptibly drawn from part to part, till it receives a full and ultimate satisfaction from the accomplishment of one great event, which all those parts, following and illustrating each other, contributed to produce.

“ Our author was probably aware that by constituting twelve several adventures for twelve several heroes, the want of a general connection would often appear. On this account, as I presume, he sometimes resumes and finishes in some distant book, a tale formerly begun and left imperfect. But as numberless interruptions necessarily intervene, this proceeding often occasions infinite perplexity to the reader. And it seems to be for the same reason, that after one of the twelve Knights has atchieved the adventures of his proper book, the poet introduces him in the next book, acting perhaps in an inferior sphere, and degraded to some less dangerous exploit. But this conduct is highly inartificial; for it destroys that repose which the mind feels after having accompanied a hero through manifold struggles and

various distreffes to fuccess and victory. Besides, when we perceive him entering upon any less illustrious attempt, our former admiration is in some degree diminished. Having seen him complete some memorable conquests we become interested in his honour, and are jealous concerning his future reputation. To attempt, and even to atchieve, some petty posterior enterprize, is to derogate from his dignity, and to sully the transcendent lustre of his former victories.

“ Spenser perhaps would have embarrassed himself and the reader less, had he made every book one entire detached poem of twelve cantos, without any reference to the rest. Thus he would have written twelve different books, in each of which he might have completed the pattern of a particular virtue in twelve knights respectively: at present he has remarkably failed in endeavouring to represent all the virtues exemplified in one. The poet might either have established twelve Knights without an Arthur, or an Arthur without twelve Knights. Upon supposition that Spenser was resolved to characterize the twelve moral virtues, the former plan perhaps would have been best: the latter is defective, as it necessarily wants simplicity. It is an action consisting of twelve actions, all equally great and unconnected between

tween themselves, and not compounded of one uninterrupted and coherent chain of incidents, tending to the accomplishment of one design.

“ I have remarked, that Spenser intended to express the character of a hero perfected in the twelve moral virtues, by representing him as assisting in the service of all, till at last he becomes possessed of all. This plan, however injudicious, he certainly was obliged to observe. But in the third book, which is styled the legend of Chastity, Prince Arthur does not so much as lend his assistance in the vindication of that virtue. He appears indeed, but not as an agent, or even an auxiliary in the adventure of the book.

“ Yet it must be confessed, that there is something artificial in the poet's manner of varying from historical precision. This conduct is rationally illustrated by himself.* According to this plan, the reader would have been agreeably surprized in the last book, when he came to discover that the series of adventures, which he had just seen completed, were undertaken at the command of the FAIRY QUEEN; and that the Knights had severally set forward to the execution of them, from her annual birth-day festival. But Spenser in most of the books, has

* Letter to Sir Walter Raleigh.

injudiciously forestalled the first of these particulars ; which certainly should have been concealed till the last book, not only that a needless repetition of the same thing might be prevented ; but that an opportunity might be secured of striking the reader's mind with a circumstance new and unexpected.

“ But notwithstanding the plan and conduct of Spenser, in the poem before us, is highly exceptionable, yet we may venture to pronounce that the scholar has more merit than the master in this respect ; and that the *Fairy Queen* is not so confused and irregular as the *Orlando Furioso*. There is indeed no general unity which prevails in the former : but if we consider every book, or adventure, as a separate poem, we shall meet with so many distinct however imperfect, unities, by which an attentive reader is less bewildered, than in the maze of indigestion and incoherence, of which the latter totally consists, where we seek in vain either for partial or universal integrity.

Cum nec pes nec caput uni
Reddatur Formæ.*

“ Ariosto has his admirers and most deservedly. Yet every classical, every reasonable critic, must acknowledge, that the poet's con-

* Hor. Art. Poet. v. 8.

ception in celebrating the MADNESS, or in other words, describing the irrational acts of a hero, implies extravagance and absurdity. Orlando does not make his appearance till the eighth book, where he is placed in a situation not perfectly heroic. He is discovered to us in bed, desiring to sleep. His ultimate design is to find Angelica: but his pursuit of her is broken off again in the thirtieth book; after which there are sixteen books, in none of which Angelica has the least share. Other heroes are likewise engaged in the same pursuit. After reading the first stanza, we are inclined to think that the subject of the poem is the expedition of the Moors into France, under the emperor Agramante, to fight against Charlemagne; but this business is the most insignificant and inconsiderable part of it. Many of the heroes perform exploits equal, if not superior, to those of Orlando; particularly Ruggiero, who closes the poem with a grand and important achievement, the conquest and death of Rodomont. But this event is not the completion of a story carried on, principally and perpetually, through the work.

“ This spirited Italian passes from one incident to another, and from region to region with such incredible expedition and rapidity, that one would think he was mounted upon his winged

winged steed Ippogrifo. Within the compass of ten stanzas, he is in England and the Hesperides, in the Earth and the Moon. He begins the history of a Knight in Europe, and suddenly breaks it off to resume the unfinished catastrophe of another in Asia. The reader's imagination is distracted, and his attention harassed, amidst the multiplicity of tales, in the relation of which the poet is at the same instant equally engaged. To remedy this inconvenience, the compassionate expositors have affixed, in some of the editions, marginal hints, informing the bewildered reader in what book and stanza the poet intends to recommence an interrupted episode. This expedient reminds us of the awkward artifice practised by the first painters. However, it has proved the means of giving Ariosto's admirers a clear comprehension of his stories, which otherwise they could not have obtained without much difficulty. This poet is seldom read a second time in order; that is, by passing from the first canto to the second, and from the second to the rest in succession: by thus pursuing, without any regard to the proper course of the books and stanzas, the different tales, which though all somewhere finished, yet are at present so mutually complicated, that the incidents of one are perpetually clashing with those of another.

The

The judicious Abbe du Bos observes happily enough, that "Homer is a geometrician in "comparifon of Ariofto." His miscellaneous contents cannot be better expreffed than by the two firft verfes of his exordium;

Le Donni, i Cavallier, l'Arme, gli Amori,
Le Cortegie, le' audaci Imprefe, io canto.*

"But it is abfurd to think of judging either Ariofto or Spenfer by precepts which they did not attend to. We, who live in the days of writing by rule, are apt to try every compofition by thofe laws which we have been taught to think the fole criterion of excellence. Critical tafte is univerfally diffufed, and we require the fame order and defign which every modern performance is expected to have in poems, where they never were regarded or intended. Spenfer, and the fame may be faid of Ariofto, did not live in an age of planning. His poetry is the carelefs exuberance of a warm imagination and a ftrong fenfibility. It was his bufinefs to engage the fancy, and to intereft the attention by bold and ftriking images,† in the formation and the difpofition

* *Orl. Fur. c. 1. f. 1.*

† "Montefquieu has partly characterized Spenfer, in the judgment he has paffed upon the Englifh poets, which is not true with regard to all of them. 'Leurs poets auroient plus fouvent cette rudeffe originale de l'invention, qu'une certaine delicateffe que donne 'le gout: on y trouveroit quelque chofe qui approcheroit plu de la
' force

of which, little labour or art was applied. The various and the marvellous were the chief sources of delight. Hence we find our author ransacking alike the regions of reality and romance, of truth and fiction, to find the proper decorations and furniture for his fairy structure. Born in such an age, Spenser wrote rapidly from his own feelings, which at the same time were naturally noble. Exactness in his poem, would have been like the cornice which a painter introduced in the grotto of Calypso. Spenser's beauties are like the flowers in Paradise.

Which not nice Art
In beds and curious knots, but Nature boon
Pour'd forth profuse, on hill, and dale, and plain;
Both where the morning sun first warmly smote
The open field, or where the unpierc'd shade
Imbrown'd the noontide bowers.*

“ If the FAIRY QUEEN be destitute of that arrangement and oeconomy which epic severity requires, yet we scarcely regret the loss of these while their place is so amply supplied, by something which more powerfully attracts us: something which engages the affections, the feelings of the heart, rather than the cold approbation

‘ force de M. Ange, que de la grace du Raphael.’ *L’Esprit du Loix*, liv. 19. ch. 27.

The French critics are too apt to form their general notions of English Poetry, from our fondness for Shakespeare.

* *Parad. Lost*, b. IV. v. 241.

of

of the head. If there be any poem, whose graces please, because they are situated beyond the reach of art, and where the force and faculties of creative imagination delight, because they are unassisted and unrestrained by those of deliberate judgment, it is this. In reading Spenser, if the critic is not satisfied, yet the reader is delighted.*

From the same incomparable critic, from whom the above long extract has been copied, I shall select the leading observations (referring the reader to the book itself for the details, in which they are exemplified) on the following heads. I. On Spenser's Imitations from old Romances. II. On his use and abuse of ancient History, and Mythology. III. On his Stanza, Versification, and Language. IV. On his Imitations from Chaucer. V. On his Imitations from Ariosto. VI. On his Inaccuracies. VII. On his Imitations of himself. VIII. On his allegorical Character.

I. "Although Spenser formed his FAERIE QUEENE upon the fanciful plan of Ariosto, yet it must be confessed, that the adventures of his Knights are a more exact and immediate copy

* This is a transcript of the whole of the first Section of the first Volume of T. Warton's *Observations on the Fairy Queen of Spenser*: which Section is concerning "The plan and conduct of the Fairy Queen."

of those which we meet with in old romances, or books of chivalry, than of those which form the Orlando Furioso. Ariosto's Knights exhibit surprizing examples of their prowess, and atchieve many heroic actions. But our author's Knights are more professedly engaged in revenging injuries, and doing justice to the distressed; which was the proper business, and ultimate end of the ancient Knight-errantry. And thus though many of Spenser's incidents are to be found in Ariosto, such as that of blowing a horn, at the sound of which the gates of a castle fly open, of the vanishing of an enchanted palace or garden after some Knight has destroyed the enchanter, and the like; yet these are not more peculiarly the property of Ariosto, than they are common to all antient romances in general. Spenser's first book is, indeed, a regular and precise imitation of such a series of action as we frequently find in books of chivalry.* For instance; a King's daughter

* In another place, (vol. II. p. 26-) he says: "However monstrous and unnatural these compositions may appear to this age of reason and refinement, they merit more attention than the world is willing to bestow. They preserve many curious historical facts, and throw considerable light on the nature of the feudal system. They are the pictures of ancient usages and customs; and represent the manners, genius and character of our ancestors. Above all, such are their terrible graces of magic and enchantment, so magnificently marvellous are their fictions and fables, that they contribute, in a wonderful degree, to rouse and invigorate all the powers of imagination: to store

applies to a Knight, that he would relieve her father and mother, who are closely confined to their castle, upon account of a vast and terrible dragon, that had ravaged their country, and perpetually laid wait to destroy them. The Knight sets forward with the lady, encounters a monster in the way, is plotted against by an enchanter, and after surmounting a variety of difficulties and obstacles, arrives at the country which is the scene of the dragon's devastation, kills him, and is presented to the King and Queen, whom he has just delivered; marries their daughter, but is soon obliged to leave her, on account of fulfilling a former vow.

“It may be moreover observed, that the circumstance of each of Spenser's twelve Knights departing from one place, by a different way, to perform a different adventure, exactly resembles that of the seven Knights entering upon their several expeditions, in the well-known romance, entitled the “Seven Champions of Christendom.” In fact these miraculous books were highly fashionable, and chivalry, which was the subject of them, was still practised and admired in the age* of Queen Elizabeth.”†

the fancy with those sublime and alarming images, which true poetry best delights to display.”

* See Holinshed's Chronicles, vol. III. p. 1315. † Warton on Spenser, sect. II. vol I. p. 17, 18.

II. "As Spenser sought to produce surprize by extravagant incidents and fantastic descriptions, great part of classical history and mythology afforded ample materials for such a design, and properly coincided with the general aim of his romantic plan. He has accordingly adopted some of their most extraordinary fictions, in many of which he has departed from the received tradition, as his purpose and subject occasionally required or permitted. But with regard to our author's misrepresentation of ancient fable, it may be justly urged that from those arguments which are produced against his fidelity, new proofs arise in favour of his fancy. Spenser's native force of invention would not suffer him to pursue the letter of prescribed fiction, with scrupulous observation and servile regularity. In many particulars he varies from antiquity, only to substitute new beauties; and from a slight mention of one or two leading circumstances in ancient fable, takes an opportunity to display some new fiction of his own coinage. He sometimes, in the fervour of composition, misrepresents these matters through haste and inattention. His allusions to antient history are likewise very frequent, which he has not scrupled to violate, with equal freedom and for the same reasons."*

* Warton ut supra, sect. III. vol. I. p. 66, 67.

III. "Although Spenser's favourite Chaucer had made use of the ottava rima,* or stanza of eight lines; yet it seems probable, that Spenser was principally induced to adopt it, with the addition of one line, from the practice of Ariosto and Tasso, the most fashionable poets of his age. But Spenser, in chusing this stanza, did not sufficiently consider the genius of the english language, which does not easily fall into a frequent repetition of the same termination; a circumstance natural to the italian, which deals largely in identical cadences.

"Besides, it is to be remembered, that Tasso and Ariosto did not embarrass themselves with the necessity of finding out so many similar terminations as Spenser. Their ottava rima has only three similar endings, alternately rhyming. The two last lines formed a distinct rhyme. But in Spenser the second rhyme is repeated four times, and the third three.† This constraint led our author into many absurdities."‡

"But it is surprizing upon the whole, that Spenser should execute a poem of uncommon

* "Chaucer's stanza is not strictly so. Betussi, in his life of Boccace, acquaints us, that Boccace was the inventor of the ottava rima, and that the Thefeid of that author was the first poem in which it was ever applied."

† "See examples of the measures of the Provencial poets, in Petrarch. Spenser forms a compound of many of these."

‡ Warton ut supra, sect. IV. vol. I. p. 113, 114

length, with so much spirit and ease, laden as he was with so many shackles, and embarrassed with so complicated a bondage of rhyming. Nor can I recollect that he has been so careless as to suffer the same word to be repeated as a rhyme to itself in more than four or five instances; a fault, which if he had more frequently committed, his manifold beauties of versification would have obliged us to overlook; and which Harrington should have avoided more scrupulously, to compensate, in some degree, for the tameness and prosaic mediocrity of his numbers.”*

IV. “ It is evident, that in many passages Spenser has imitated Chaucer’s sentiment as well as his language. It is frequently true, that parallelisms mistake resemblances for thefts. But this doctrine by no means affects the instances of Spenser’s imitations, both of Chaucer and Ariosto. Spenser is universally acknowledged to have been an attentive reader, and a professed admirer, of both these poets. His imitations from the former are most commonly literal, couched in the expressions of the original. What he has drawn from Ariosto are artificial fictions which consisting of unnatural combinations, could not, on account of their singula-

* Warton, sect. IV. vol. I. p. 122.

rity, be fallen upon by both poets accidentally, as natural appearances might be, which lie exposed and obvious to all, at all times.”*

V. “ Although Spenser studied Ariosto with such attention, insomuch that he was ambitious of rivalling the Orlando Furioso in a poem founded on a similar plan, yet the genius of each was entirely different. Spenser, amidst all his absurdities, abounds with beautiful and sublime representations; while Ariosto’s strokes of true poetry bear no proportion to his fallies of merely romantic imagination. He gives us the grotesque for the graceful, and extravagance for majesty. He frequently moves our laughter by the whimsical figures of a Callos, but seldom awakens our admiration by the just portraits of a Raphael. Ariosto’s vein is essentially different from Spenser’s; it is absolutely comic, and infinitely better suited to scenes of humour, than to serious and solemn description. He so characteristically excels in painting the familiar manners, that those detached pieces in the Orlando called Tales, are by far the most shining passages in the poem. Many of his similes are also glaring indications of his predominant inclination to ridicule.”†

VI. “ Few poets appear to have composed

* Warton, sect. V. vol. I. p. 135, 136. † Ibid. sect. VI. vol. I. p. 224, 225.

with greater rapidity than Spenser. Hurried away by the impetuosity of imagination, he frequently cannot find time to attend to the niceties of construction; or to stand still and revise what he had before written, in order to prevent contradictions, inconsistencies, and repetitions. Hence it is that he not only fails in the connection of single words, but of circumstances; not only violates the rules of grammar, but of probability, truth, and propriety.”*

VII. “Commentators of less taste than learning, of less discernment than ostentation, have taken infinite pains to point out, and compare those passages which their respective authors have imitated from others. This disquisition, if executed with a judicious moderation, and extended no further than to those passages, which are distinguished with certain indubitable characters, and internal evidences of transcription, or imitation, must prove an instructive and entertaining research. It tends to regulate our ideas of the peculiar merit of any writer, by shewing what degree of genuine invention he possesses, and how far he has improved the materials of another by his own art and manner of application. In the mean time, it naturally gratifies every reader’s inquisitive disposition.

* Warton, sect. VII. vol. II. p. 3.

But where even the most apparent traces of likeness are found, how seldom can we determine with truth and justice, as the most sensible and ingenious of modern critics* has finely proved, that an imitation was intended? How commonly in this case, to use the precise and significant expressions of this delicate writer, do we mistake resemblances for thefts?" It may be more useful therefore to attend to "Spenser's imitations of himself. This kind of criticism will discover and ascertain a poet's favourite images: it will teach us how variously he expresses the same thought: and will explain difficult passages and words."†

"Thus Spenser particularly excels in painting affright, confusion, and astonishment.

"Experience proves that we paint best, what we have felt most. Spenser's whole life seems to have consisted of disappointments and distress. These miseries, the warmth of his imagination, and what was its consequence, his sensibility of temper contributed to render doubly severe. Unmerited and unpitied indigence ever struggles with true genius; and a refined taste, for the same reasons that it enhances the pleasures of life, adds uncommon tortures to the anxieties of that state, " in

* "See a Discourse on Poetical Imitations by Mr. Hurd." † Ibid. sect. VIII, vol. II, p. 36, 37.

which," says an incomparable moralist, "every
 " virtue is obscured, and in which no conduct
 " can avoid reproach; a state in which cheer-
 " fulness is insensibility, and dejection fullness;
 " of which the hardships are without
 " honour, and the labours without reward."

"To these may be added his personage of Fear.

"It is proper to remark, that Spenser has given three large descriptions, much of the same nature; viz. The Bower of Bliss, B. 1. C. 12. The Gardens of Adonis, B. 3. C. 5. And the Gardens of the Temple of Venus, B. 4. C. 10. All which, though in general the same, his invention has diversified with many new circumstances; as it has likewise his Mornings: and perhaps we meet with no poet, who has more frequently, or more minutely at the same time, delineated the Morning than Spenser. He has introduced two historical genealogies of future kings and princes of England, B. 3. C. 3. and B. 2. C. 10. Besides two or three other shorter sketches of English history. He often repeatedly introduces his allegorical figures, which he sometimes describes with very little variation from his first representation; particularly Disdain, Fear, Anger, and Danger. In this poem we likewise meet with two Hells, B. 1. C. 5. 31. and B. 2. C. 7. 21."*

Warton, p. 57, 53.

VIII.

VIII. "In reading the works of a poet who lived in a remote age, it is necessary that we should look back upon the customs and manners which prevailed in that age. We should endeavour to place ourselves in the writer's situation and circumstances. Hence we shall become better enabled to discover how his turn of thinking and manner of composing, were influenced by familiar appearances and established objects, which are utterly different from those with which we are at present surrounded. For want of this caution, too many readers view the knights and damsels, the tournaments and enchantments of Spenser, with modern eyes; never considering that the encounters of chivalry subsisted in our author's age; that romances were then most eagerly and universally studied; and that consequently Spenser from the fashion of the times, was induced to undertake a recital of chivalrous achievements, and to become, in short, a ROMANTIC poet.

"Spenser in this respect copied real manners, no less than Homer. A sensible historian observes, that "Homer copied true natural manners, which however rough and uncultivated, "will always form an agreeable and interesting "picture: but the pencil of the English poet " (Spenser) was employed in drawing the affectations, and conceits and fopperies of chivalry."

“valry.”* This however was nothing more than an imitation of real life; as much, at least, as the plain descriptions in Homer, which corresponded to the simplicity of manners then subsisting in Greece.

“Nor is it considered, that a popular practice of Spenser’s age contributed in a considerable degree, to make him an ALLEGORICAL poet. We should remember that in this age, allegory was applied as the subject and foundation of public shews and spectacles, which were exhibited with a magnificence superior to that of former ages. The virtues and vices, distinguished by their respective emblematical types, were frequently personified, and represented by living actors. These figures bore a chief part in furnishing what they called PAGEAUNTS,† which were then the principal species of enter-

* Hume’s Hist. of Eng. Tudor, vol. II. 1759, p. 739.

† “Spenser himself wrote a set of PAGEAUNTS, which were descriptions of these feigned representations.

“Cervantes, whose aim was to expose the abuses of imagination, seems to have left us a burlesque on pageantries, which he considered as an appendage of romance, partaking, in great measure, of the same chimerical spirit. This ridicule was perfectly consistent with the general plan and purpose of his comic history. See the masque at Chamacho’s wedding, where Cupid, Interest, Poetry and Liberality are the personages. A castle is represented, called the Castle of Discretion, which Cupid attacks with his arrows; but Interest throws a purse at it, when it immediately falls to pieces, &c. D. Quixote, b. 2. c. 3. But under due regulation and proper contrivance they are a beautiful and useful spectacle,”

tainment,

tainment, and were shewn, not only in private, or upon the stage, but very often in the open streets for solemnizing public occasions, or celebrating any great event. As a proof of what is here mentioned, I refer the reader to Holinshed's Description* of the "Shew of Manhood and Desert," exhibited at Norwich before Queen Elizabeth; and more particularly to that historian's account of a *TURNEY*,† performed by Fulke Grevile, the Lords Arundell and Windfor, and Sir Philip Sydney, who are feigned to be the children of *DESIRE*, attempting to win the fortress of *BEAUTY*. In the composition of the last spectacle, no small share of poetical invention appears.

"In the meantime, I do not deny that Spenser was in great measure tempted by the *Orlando Furioso*, to write an allegorical poem. Yet it must still be acknowledged, that Spenser's peculiar mode of allegorizing seems to have been dictated by those spectacles, rather than by the fictions of Ariosto. In fact Ariosto's species of allegory does not so properly consist in impersonating the virtues, vices, and affections of the mind, as in the adumbration of moral doctrine,‡ under the actions of men

* Hol. Chron. III. p. 1297. † Exhibited before the Queen at Westminster, *ibid.* p. 1317 et seq.

‡ "It is observed by Plutarch, that "Allegory is that, in which

and women. On this plan Spenser's allegories are sometimes formed: as in the first book, where the Red-crosse Knight or a True Christian, defeats the wiles of Archimago, or the Devil, &c. &c. These indeed are fictitious personages; but he proves himself a much more ingenious allegorist, where his imagination "bodies forth" unsubstantial things, "turns them to shape," and marks out the nature, powers, and effects, of that which is ideal and abstracted, by visible and external symbols, as in his delineation of FEAR, DESPAIR, FANCY, ENVY, and the like. Ariosto gives us but few symbolical beings of this sort, for a picturesque invention was by no means his talent: while those few, which we find in his poem, are seldom drawn with that characteristical fullness, and significant expression, so striking in the fantastic portraits of Spenser. And that Spenser painted these figures in so distinct and animated a style, may we not partly account for it

one thing is related, and another understood." Thus Ariosto RELATES the adventures of Orlando, Rogero, Bradamante, &c. by which is UNDERSTOOD the conquest of the passions, the importance of virtue, and other moral doctrines; on which account we may call the Orlando a moral poem; but can we call the Fairy Queen on the whole a moral poem? Is it not equally an historical or political poem? For though it be, according to its author's words, "an allegory or dark conceit," yet that which is couched or understood under this allegory, is the history and intrigues of Queen Elizabeth's courtiers; which however are introduced with a moral design."

from

from this cause; That he had been long habituated to the sight of these emblematical personages, visibly decorated with their proper attributes, and actually endued with speech, motion and life?

“ From what has been said, I would not have it objected, that I have intended to arraign the powers of our author’s invention; or insinuated that he servilely copied such representations. All I have endeavoured to prove is, that Spenser was not only better qualified to delineate fictions of this sort, because they were the real objects of his sight; but, as all men are influenced by what they see, that he was prompted and induced to delineate them, because he saw them, especially as they were so much the delight of his age.”*

“ In analysing the plan and conduct of this poem,” (concludes our truly elegant critic) “ I have so far tried it by epic rules, as to demonstrate the inconveniences and incongruities, which the poet might have avoided, had he been more studious of design and uniformity. It is true that his romantic materials claim great liberties; but no materials exclude order and perspicuity. I have endeavoured to account for these defects, partly from the pecu-

* Warton, II. p. 87, 95.

liar bent of the poet's genius, which at the same time produced infinite beauties, and partly from the predominant taste of the times in which he wrote."*

"The business of criticism is commonly laborious and dry; yet it has here more frequently amused than fatigued my attention, in its excursions upon an author, who makes such perpetual and powerful appeals to the fancy. Much of the pleasure that Spenser experienced in composing the *Fairy Queen*, must in some measure be shared by his commentator; and the critic, on this occasion may speak in the words, and with the rapture of the poet.

The wayes through which my weary steppes I guyde

In this DELIGHTFUL LAND OF FAERIE,

Are so exceeding spacious and wyde,

And sprinkled with such sweet varietie

Of all that pleasant is to ear or eye,

That I nigh raviſht with rare thoughts delight,

My TEDIOUS TRAVEL do forgett thereby:

And when I gin to feel decay of might,

It strength to me ſupplies, and cheares my dulled ſpright".

Such is Warton's conclusion, and such must be my apology for the comparative length of this article concerning a writer, who, if imagination is the primary quality of poetry, may perhaps have a right to bear away the laurel from all his rivals.

* Warton, II. p. 263.

SIR JOHN HARRINGTON.

“ Sir John Harrington, no less noted for his
 “ book of witty epigrams, than his judicious
 “ translation of Ariosto’s *Orlando Furioso*.”

He was a branch of the ancient and noble family of Harington,* and born about 1561, at Kelston, near Bath, where his family have continued, till it was sold to the late Sir Cæsar Hawkins, whose grandson now owns it.† He

* John Harrington, a confidential servant of Hen. VIII. probably a younger son of John Harington of Exton, Co. Rutl. who died 5 Nov. 1523, obtained Kelston by marriage, with Etheldred Dyngley, a natural daughter of his sovereign—Collinson’s *Hist. of Somersetshire*, I. p. 128.

James Harington, the celebrated author of “*Oceana*,” was eldest son of Sir Sapcot Harington, Kt. 2d son of Sir James Harington of Ridlington in Rutlandshire, Bart. He was born 1611, and died 1677.

† But Dr. Harrington, the poet’s descendant, still lives at Bath. His son the Rev. Henry Harington, published a few years ago the “*Nugæ Antiquæ*,” from his ancestor’s papers. The old manor-house at Kelston stood near the church, and was erected in 1587, by Sir John Harrington, after a plan of that celebrated architect, James Barozzi of Vignola. This house Sir Cæsar Hawkins pulled down, and about twenty years since erected an elegant mansion southward of it, on an eminence commanding a most beautiful varied prospect of the surrounding country, the Avon, and the city of Bath. From the point of the hill on which the house stands, a fine lawn, interspersed with
 single

was educated at Eton and Cambridge, and published his translation of Ariosto before he was thirty. He was one of those Knights, by whose creation 1590, Lord Essex so offended the Queen, as having incroached upon her prerogative.* King James created him a Knight of the Bath. He died 1612, aged 51.

“In 1599,” says Warton, “Sir John Harrington exhibited an English version of Ariosto’s *Orlando Furioso*: which, although executed without spirit or accuracy, unanimated and incorrect, enriched our poetry by a communication of new stores of fiction and imagination, both of the romantic and comic species, of gothic machinery and familiar manners.”†

single trees, extends to the river, which here forms a fine curve through one of the richest vales in the world, and is then lost to the eye under the hanging woods, which vest the declivity of the hill to the south and west—The old house built by John, and finished by his son Sir John, was constructed as a proper reception for Q. Elizabeth during a summer’s excursion, who here visited her godson in her way to Oxford, 1591. Collinson *ut supra*.

* Reflections on the Peerage *ut supra*, p. 124, in the list of Knight, No. 361. † *Hist. of Poetry*, III, p. 485.

EDMUND

EDMUND FAIRFAX.

“ Edmund Fairfax, one of the most judi-
“ cious, elegant, and haply in his time, most
“ approved of English Translatours, both for
“ his choice of so worthily extoll’d a heroic
“ poet as Torquato Tasso; as for the exactness
“ of his version, in which he is judg’d by some
“ to have approved himself no less a poet than
“ in what he hath written of his own genius.”

FAIRFAX was a son, by some said to be a natural son, of Sir Thomas Fairfax of Denton, in Yorkshire. His elder brother was afterwards created a Scotch Peer, and was a wellknown General. While his brothers were engaged in active and honourable employments abroad, an invincible modesty, and love of a retired life made our author prefer the shady groves and natural cascades of Denton, and the forest of Knaresborough, before all the diversions of court or camp. He was very young, when he translated Tasso’s “ Godfrey of Bulloign” out of Italian into smooth and excellent English verse. He died about 1632, at his house,
called

called New-hall, in the parish of Fuystone, between Denton and Knareborough, and lies under a marble stone. He wrote the history of Edward the Black Prince, and certain Eclogues, which Mrs. Cooper (in her "Muses Library") tells us are yet in MS, "though," says she, "by the indulgence of the family; I am "permitted to oblige the world with a specimen of their beauties." He also wrote a book called "Dæmonologie," in which he shews a great deal of ancient reading and knowledge. It is still in MS, and in the beginning he gives this character of himself. "I am in "religion neither a fantastic Puritan, nor superstitious Papist, but so settled in conscience, that I have the sure ground of God's word to warrant all I beleive, and the commendable ordinances of our English church, to approve all I practise; in which course I live a faithful christian, and an obedient, and so teach my family."* He had several children, sons, and daughters, of whom William was a scholar, of the same temper with his father, but more cynical. He translated "Diogenes Laertius, the lives of the old Philosophers," out of Greek into English.†

* Cibber's Lives, I, p. 224, 225. † Bishop Atterbury's "Epistolary Correspondence," in a narrative from Bryan Fairfax, F. A. S. ---Biogra. Brit. V.—New and Gen. Biogra. Dict. 1798, VI, p. 61.

Dryden introduces Spenser and Fairfax almost on a level as the leading authors of their times; and seems even to give the preference to the latter in point of harmony. And Waller confessed he owed the music of his numbers to him.

King James valued his Tasso above all other English poetry, and King Charles in the time of his confinement used to divert himself by reading it.

ROBERT GREEN.

“ Robert Green, one of the pastoral Sonnet-
 “ Makers of Q. Elizabeth, cotemporary with
 “ Dr. Lodge, with whom he was associated
 “ in the writing of several Comedies, namely,
 “ the ‘ Laws of Nature,’ ‘ Lady Alimony,’
 “ ‘ Liberality and Prodigality,’ and a Masque
 “ called ‘ Luminalia;’ besides which, he wrote
 “ alone the comedies of ‘ Friar Bacon and Fair
 “ Emme.”

GREEN took his degree of A. M. at Cambridge, and afterwards at Oxford.* “ He was

* Wood’s f. p. 155.

at this time," says Wood, " a pastoral sonnet-maker and author of several things which were pleasing to men and women of his time. They made much sport and were valued among scholars, but since they have been mostly sold on ballad-mongers stalls."* He was among the first of our poets, who made a trade of literature, and wrote for his bread. He did not want wit or humour, but prostituted his talents to the purposes of vice and obscenity, and was a libertine not only in theory, but practice. After many years spent in riot and debauchery, he fell at last into the most abject penury, disease, and self-condemnation. Cibber has inserted from his " Groatsworth of Wit," the letter of remorse† which he latterly sent to his illused and deserted wife. He died 5 Sept. 1592,‡ of a surfeit, taken by eating pickled herrings, and drinking rhenish wine with them, at a banquet, at which was present Thomas Nash, who was his cotemporary at Cambridge, and rallies him in his " Apology of Pierce Pennylefs."§

Of his numerous works, Tanner enumerates the following titles, (besides those abovementioned,

* Wood's f. I. p. 135. † But this letter is asserted by Nash, in his " Apology of Pierce Pennylefs, 1593, to be a forgery, Biog. Dram. I. p. 493. ‡ Stevens's Shakesp. 1773, pref. p. 278—Wood's f. I. p. 137. § Cibber's Lives, I. p. 91.

tioned,

tioned, in which he had a share with Lodge)
—I. Euphues his Censure to Philautas, Lond.
1587, 4to.—II. A Quip for an Upstart Cour-
tier: or a Dispute between Velvet Breeches and
Cloth Breeches, Lond. 1592, 1620, 4to.—III.
His Mourning Garment given him by Repent-
ance at the Funerals of Love, printed in the
city of Callipolis, Lond. 1590, 1616, 4to.—
IV. Groats Worth of Wit bought with a Mil-
lion of Repentance, Lond. 1616, 4to.—V.
Thieves falling out, True Men come by their
Goods: or the Bellman wanteth a Clapper, 4to.
—VI. Philomela, the Lady Fitzwalter's Night-
ingale, Lond. 1615, 4to.—VII. His Nusquam
fera est: or a Treatise deciphering those parti-
cular Vanities that hinder youthfull Gentlemen
from attaining to their intended Perfections,
Lond. 1607, 4to.—VIII. The History of Frier
Bacon and Frier Bunguy.—IX. Green's Ghost
Haunting Conny Catchers, Lond. 1626, 4to.
—X. Planetomachia; or the first part of the
General Opposition of the Seven Planets, Lond.
1585, 4to.—XI. Mamillia; the second part of
the Triumph of Pallas, wherein with perpetual
fame the constancy of gentlewomen is canon-
ized, &c. Lond. 1593, 4to. translated from the
Italian.—XII. The Royal Exchange, contain-
ing fundry Aphorisms, Lond. 1590, 4to.—XIII.
The Spanish Masquerade, describing the pride,

&c. of that nation, Lond. 1589, 4to.—XIV. The Tritameron of Love, Lond. 1584, 4to.—XV. Ciceronis Amorem, wherein is discoursed the prime of Cicero's worth, Lond. 1639, 4to.—XVI. News both from Heaven and Hell, prohibited at first for writing of books, and banished at the last, for displaying of Coney-catchers, Lond. 1593, 4to.—XVII. His translation of the Funeral Sermon of P. Gregory XIII. Lond. 1585.—XVIII. Green's Funerals in XIV Sonnets, by R. B. gent. Lond. 1594, 4to.—The tenth sonnet is a catalogue of his works, most of which are mentioned above: the rest are, Camilla: the card of Fancy: Menophen. Metamorphosis: Orpharion, King of Denmark: Censure: Disputation.*

But the compiler of the *Biographia Dramatica* enumerates as his undoubted compositions, —XIX. The History of Orlando Furioso, one of the twelve peers of France, 4to. 1594.—XX. The Scottishe Story of James the Fourthe slaine at Floddon, intermixed with a pleasant comedie, presented by Oleron, King of the Fairies, 1599; entered at Stationer's Hall, 1594.—XXI. The History of Jobe, N. P. Which had been in the possession of Mr. Warburton.

* Tanner's Bibl. p. 340.

A. Wood says, he wrote against, or at least reflected upon Gabriel Harvey, in several of his writings; whereupon Harvey, not able to bear his abuses, inhumanly trampled on him after he was laid in his grave.*

The following lines are extracted from a pamphlet published by Gabriel Harvey after Green's death, entitled "Foure Letters, and certaine Sonnets: especially touching Robert Greene and other parties by him abused, 4to. 1592."

Robertus Greene, utriusque Academiæ Artium Magister, de Seipso.

"Ille ego, cui risus, rumores, festa, puellæ,

"Vana libellorum scriptio, vita fuit:

"Prodigus ut vidi ver, æstatemque furoris,

"Autumno, atque Hyemi, cum cane dico vale.

"Ingenii bullam; plumam artis; fistulam amandi;

"Ecquæ non misero plangat amore tono?"†

THOMAS LODGE.

"Thomas Lodge, a Doctor of Physic;
"who flourisht in Q. Elizabeth's reign, and
"was one of the writers of those pretty old

* Wood's f. I, 137. † Biog. Dram. I. p. 199.

“ pastoral songs, which were very much the
“ strain of those times.”

He was descended from those of his name in Lincolnshire; became a member of the university of Oxford about 1573, and was soon distinguished for his poetical talents. After taking one degree in arts, he left it for the metropolis, where he became celebrated for his satirical powers. But not choosing to trust to the barren resources of the laurel, he applied himself strenuously to physic, and obtained great practice, especially among the Roman Catholics, of whose persuasion he was supposed to be. He exercised this profession in Warwick-lane, in the beginning of the reign of James I, and afterwards, on Lambert-hill, and removed thence a little before his death, to the parish of St. Mary Magdalen, in Old-Fish-street, where he died, (of the plague, it is supposed) in September 1625*.

Of the four dramatic pieces mentioned under the character of Green, (who is said to have assisted in their composition) it has since been observed, that three are printed anonymously, and the last was written on a particular occasion, which concurred two years after LODGE's death, and thirty-five after that of Green†.

Besides these, Lodge wrote, I. Alarm against

* Wood's Ath. I. p. 498. † New and General Biogr. Dict. vol. IX. p. 394. See also Biog. Dram.

Usurers, containing tried experiences against worldly abuses, Lond. 1584.—II. History of Tribonius and Priscæria, with Truth's Complaint over England.—III. Euphues Golden Legacy*.—IV. Wounds of civil War, a tragedy, 1594, 4to.—V. Looking-glass for London and England, a tragi comedy, 1598, (assisted by Robert Green).—VI. Treatise of the Plague, containing the nature, signs and accidents of the same, &c. Lond. 1603, 4to.—VII. Countess of Lincoln's Nursery, Oxf. 1622, in two or three sheets, in 4to.—VIII. Treatise in Defence of Plays.—IX. He translated into English, Josephus's History, or Antiquities of the Jews, Lond. 1602, 1609, 1620, &c. fol.—X. The Works both moral and natural, of Luc. An. Seneca, Lond. 1614, 1620, fol. &c.†

JOHN LILLY.

“ John Lilly, a writer of several old-fashioned Comedies and Tragedies, which have

* “ Rosalynde or Euphues golden Legacy”, on which, Shakespeare’s “ As You like it” is said to be founded, has been lately reprinted from the edition of 1590, collated with that of 1623, in “ Harding’s ancient and modern Miscellany, or Shakespearean Museum,” 1794.

† Wood’s Ath. I. p. 498. Cibb. Lives, I. p. 166.

“ been printed together in a volume, and might
 “ perhaps when time was, be in very good re-
 “ quest, namely, *Endymion*, *The Woman in*
 “ *the Moon*, *Midas*, *Mother Boniby*, *Galatea*,
 “ *Sapho and Phao*, *Comedies*, a *Warning for*
 “ *fair Women*.”

JOHN LILLY or LYLIE,* was born in the wilds of Kent about 1553, was educated at Oxford, 1569—A. B. 1573. A. M. 1575. On some disgust he removed to Cambridge, whence he went to Court, and attracting the notice of Q. Elizabeth, had some expectations of the post of master of the Revels, but was disappointed. It is not known when he died, but he was living in 1597. “ He was reputed,” says Wood,† “ a rare poet, witty, comical, and facetious.” The following is the correct list of his plays.

I. *Alexander and Campaspe*, a Tragi Com. 4to. 1584. II. *Endimion*, Com. 4to. 1591. III. *Sappho and Phaon*, Com. 4to. 1591. IV. *Galatea*, Com. 4to. 1592. V. *Mydas*, Com. 4to. 1592. VI. *Mother Bombye*, Com. 4to. 1594. VII. *Woman in the Moon*, Com. 4to. 1597. VIII. *Maid her Metamorphosis*, 4to. 1600. IX. *Love his Metamorphosis*, Dram. Past. 4to.

* William Lilly, the grammarian, was a native of Odiam, in Hampshire, and died 1532. † *Ath. I. p. 295.*

1601.--Six of these were reprinted in Oct. 1632, by Henry Blount, Esq. (who was afterwards knighted*) under the title of "Court-Comedies." Besides these plays, Lilly was author of "Euphues and his England; containing his voyage and adventures, mixed with sundry pretty discourses of honest love, the description of the country, the court, and the manner of that isle," &c. Lond. 1580, and 82, in two parts, in a large 8vo.—1597, 4to. 1606, 1636, 4to.† "Euphues: the Anatomy of Wit, or the Delights of Wit in Youth, &c." Lond. 1581. 4to. corrected and amended, Lond. 1606, 1623, 1630, 4to. This was considered as an attempt to reform and purify the English language. For Blount says, "Our nation are in his debt for a new English, which he taught them: Euphues and his England, began first that language; all our ladies were his scholars; and that beauty at court which could not parley Euphuisme (that is to say) who was unable to converse in that pure and reformed English, which he had formed his work to be the standard

* Could this be Sir Henry Blount of Tittenhanger, the traveller and author of a "Voyage to the Levant," who was knighted 1639? Cibber, on what authority I know not, calls him "Mr. Blount, a gentleman who has made himself known to the world by several pieces of his own writing, as "Horæ Subsecivæ," his "Microcography," &c.—Cibb. Lives. I. p. 110, † Tanner, p. 493.

of, was as little regarded as she which now there speaks not French." But notwithstanding this praise, the work is said to be written in an unnatural and affected jargon, which corrupted the language of the age with miserable pedantries.* †

THOMAS NASH.†

" Thomas Nash, one of those that may serve
 " to fill up the catalogue of English Dramatic
 " Writers : his mention'd Comedies are " Sum-
 " mer's last Will and Testament," and " See
 " me and See me not."

NASH was a native of Leostoff in Suffolk : he was educated at St. John's College, where he became A.B. 1585. It appears probable by the spirit and sentiments of his " Pierce Pennyless," that he afterwards met with severe disappointments in the world, which from the character of his comrade Greene, it is most likely,

* See Cibb. Lives, ut suprà. and Biog. Dram. I. p. 290. † Lilly wrote also against Martin Marprelate. the " Preface to Mr. Thomas Watfon's passionate Century of Love." Tann. p. 493. ‡ Cibber by a strange mistake, has placed Nash in the reign of Charles I.

arose from his own indiscretions. He is supposed to have died about 1600. Wood says, he was a great scoffer, and the antagonist* of Gabriel Harvey, with whom he was engaged in a most virulent paper war, particularly in his tract entitled, "Have with you to Saffron-Walden." The proper titles of his Dramatic Performances are, I. *Dido, Queen of Carthage*.† Trag. 4to. 1594. II. *Summer's last Will and Testament*, Com. 4to. 1600. III. *The Isle of Dogs*, Com. not published. In the latter period of his life, he published a pamphlet, called, "Christ's Tears over Jerusalem," in which he laments his former courses. From an extract from his "*Pierce Pennyless*," in *Cibber's Lives*, it would seem as if he wrote with considerable ease, harmony, and energy: but Malone says, that "of all the writers of the age of Queen Elizabeth, Nashe is the most licentious in his language; perpetually distorting words from their primitive signification, in a manner often puerile and ridiculous, but more frequently incomprehensible and absurd. His prose-works, if they were collected together, would perhaps exhibit a greater farrago of unintelligible jargon, than is to be found in the productions of any author, ancient or modern."‡

* Fast. I. p. 128. † Assisted by Marlow. § Steevens's Shakspeare, 1772, pref. 225.

GABRIEL HARVEY was rather a Latin than an English poet: but there is mention of his "English Hexameters,"* in his correspondence with Spenser, of whom he was an intimate friend. He was a native of Saffron-Walden in Essex; his father, according to Nash, having been a rope-maker there. He was first educated at Christ College, Cambridge, and afterwards a Fellow of Trinity-Hall, where he had the character of an excellent orator and poet: and in his elder years he applied to astrology, in which he attained to much celebrity. It was in his "Advertisement for Pap-hatchet and Martin Marprelate," that he trampled on Greene's memory, which brought him under the rod of T. Nash. He is supposed to be the same Gabriel Harvey, LL. D. who died in 1630, when he must have been nearly 90 years old.†

* Letters at the end of Spenser's poems, printed for Tonson, 1750, Duod. vol. VI. p. 305 "I like your English Hexameters so well," says Spenser, "that I also enure my pen sometimes in that kind," &c.—See also p. 310.

† Wood's Fast. I. p. 128, 129. Tann. Bibl. p. 383.

THOMAS

THOMAS PRESTON.

“ Thomas Preston, the author of *Cambises*
 “ *King of Persia*, a Tragi-comedy.”

This obscure writer ought to have found an earlier place in this compilation, had he not been overlooked. He was Fellow of King's College, Cambridge, and afterwards LL. D. and Master of Trinity Hall. In 1564, at the entertainment of Q. Elizabeth at their University, he acted so well in the tragedy of *Dido*, a Latin play by John Ritwise, as to obtain a pension of 20l. a year from her Majesty.*

THOMAS KID.

“ Thomas Kid, a writer that seems to have
 “ been of pretty good esteem for versifying in

* *Biog. Dram.* I. p. 361.

“ former times, being quoted amongst some of
 “ the more fam’d poets, as Spenser, Drayton,
 “ Daniel, Lodge, &c. with whom he was either
 “ cotemporary or not much later. There is
 “ particularly remembered his tragedy Cor-
 “ nelia.”

The circumstances of this author’s life are wholly unknown. He seems, like the generality of poets, to have been poor, and probably died about 1594, or 1595. The compiler of the *Biographia Dramatica* says, he was the constant object of ridicule amongst his cotemporaries and immediate successors.* The tragedy of *Cornelia* was printed in 1584, and is reprinted in *Doddsley’s Collection of Old Plays*. He also wrote “ *The Spanish Tragedy, or Hieronimo is mad again*, 4to. 1603. But acted probably before 1590. This is also in *Dodds. Coll.* He is conjectured to have been the author of “ *Solyman and Perseda*,” a Trag. 4to. 1599.†

THOMAS STORER.

“ Thomas Storer, one of the writers of Queen

* I. p. 276. † *Biog. Dram.* I. p. 276.

“ Elizabeth’s time, of those pastoral Airs and
“ Madrigals, of which we have a Collection in
“ a book called England’s Helicon.”

He was son of John Storer, a Londoner, and elected student of Christ-Church, Oxford, about 1587, and became A. M. when he had the fame of excellent poetical talents, which were not only exhibited in verses before the books of many members of the University, but in his poem entitled “ the Life and Death of Thomas Wolsey, Cardinal; divided into three parts; his aspiring; triumph; and death. Lond. 1599, in 10 sheets in 4to. He is particularly commended by his friend Charles Fitzgeffrey* for this work. He also obtained great credit from those little poems already mentioned, which afterwards found their way into “ England’s Helicon.” He died in the parish of St. Michael Basinghaugh, London, in Nov. 1604, and had his memory celebrated by many copies of verses on his death.†

* In Affanis, &c. Oxon. 1601. lib. I. † Wood’s Ath. I. p. 326, 327.

THOMAS

 THOMAS WATSON.

“ Thomas Watson, a cotemporary imitator
 “ of Sir Philip Sidney, together with Barthol-
 “ mew Young, Doctor Lodge, and several
 “ others, in that pastoral strain of poetry, in
 “ sonnets and madrigals already mentioned.”

He was a native of London, and educated at Oxford, where he applied all his studies to poetry and romance, in which he obtained an honourable name. Hence he returned to the metropolis, where he studied the law. He wrote I. a Latin Eclogue on the Death of Sir Francis Wallingham. Lond. 1590, 4to. in two sheets. II. *Amintæ Gaudia*, in hexameter verses. Lond. 1592. 4to. III. *Ἐκαστοπαθία*, or the Passionate Century of Love. Lond. 4to. It consists of 100 copies of Love-verses.—Of this and the following works of Watson, I shall give the ingenious account of T. P. [in whom I think I recognize a most accomplished poet, and accurate biographer] published in the Gentleman's Magazine, vol. lxviii. p. 668, for August 1798.—“ These amatory poems of Watson, which led Mr. Steevens to pronounce him an older and much more elegant

elegant Sonneteer than Shakespeare, are “ divided into two parts, whereof the first expresseth the author’s sufferance in love; the latter his long Farewell to Love and all his Tyrannie composed,” the title adds, “ by Thomas Watson, gentleman, and published at the request of certaine gentlemen his very Friends.”—No date, but entered on the Stationers books in 1581, under the title of “ Watson’s Passions, manifesting the true Frenzy of Love.” Among the Harleian MSS. in the British Museum is a presentation copy of the same work with the following diversity of title: “ A Looking-Glasse for Looovers: wherein are conteyned two sortes of amorous passions; the one expressing the trewe estate and perturbations of hym that is overgon with love; the other a flatt defyance to Love and all his Lawes.” This copy contains 78 sonnets, a latin epilogue, and an introductory poem “ Authoris ad libellum suum Protrepticon.” Twenty-two sonnets are added in the printed copy, which is dedicated to Edward de Vere, Earl of Oxford, and has commendatory verses by G. Buck, T. Acheley, C. Downhalus, M. Roydon, and G. Peele. A quatorzain of the author’s thus begins;

“ My little booke, goe hye thee hence away,
Whose *price* (God knows) will countervaille no parte
Of paines I tooke to make thee what thou arte.”

Sed tempora mutantur; for the *price*, which originally might be *sixpence*, has advanced to 5l. 10s. [See Dr. Farmer's* *Sale Catalogue*.]

Watson in his sonnets has made free use of the Greek, Latin, Italian and French poets, but with handsome and liberal acknowledgment for assistance derived. Wood has omitted to mention that Watson's Latin eclogue on the death of Sir Francis Walsingham, was styled "*Meli-bæus*," and (confounding the poet with the divine, as Meres had done before) he has given much credit to Watson, Bishop of Lincoln, for translating the "*Antigone*"† of Sophocles, which was published by our author in 1581, and is thus alluded to before one of his love-sonnets.

"For his sense in this place he is very like
"unto himselfe, in a theame, deducted out of the
"bowelles of Antigone in Sophocles, which he
"lately translated into Latine, and published in
"print." Prelim. to son. 79.

Before his first sonnet, Watson speaks of a

* Dr. Farmer's Library sold for 2210l. and his pictures for 500l. The whole, it is estimated, was originally purchased by the Doctor for a sum much under 500l.—*Gent. Mag.* Aug. 1793. vol. lxxviii, p. 720.

† See Fast. Oxon. l. p. 82. From Ascham's *Scholemaſter* 1571, and Harvey's letter to Spenser dated 1579, it appears that Thomas Watson, Master of St. John's College, Cambridge, and afterwards Bishop of Lincoln, had composed a tragedy in Latin, called "*Absolon*," whence the origin of Wood's mistake. But the Bishop did not suffer his work to be printed "because in locis paribus, anapæstus was twice or thrice used instead of iambus."

work,

work, which he wrote long since, “*De Remedio Amoris*,” and lately perfected to the good liking of many that had seen and perused it, though not fully to his own fancy, which caused him “as yet to kepe it backe from the printe.” Before another, he speaks of being busied in translating Petrarch’s Sonnets into Latin. In his 75th sonnet, he “boroweth from certaine Latine verses of his owne, made long agoe upon the love abuses of Jupiter, in a certaine piece of worke written in the commendation of women kinde.” The severall works here spoken of, in all probability never reached the press.

In 1582, Watson published “*Ad Olandum de Eulogiis serenissimæ nostræ Elizæ bethee post Anglorum prælia cantatis, Decastichon.*” [See *Herb. Typ. Ant.*] In 1586 he paraphrased in latin verse the “*Raptus Helenæ*” of Coluthus; which in 1587 was turned into English rhyme by Chr. Marlow, the initials of whose name are subscribed to the dedication of Watson’s “*Amyntæ Gaudia*,” in the title to which work Watson is styled “*Juris studioso.*” This Latin version of Tasso’s poem was Englished by J. T. in 1594 and intituled “*An ould fashioned Love.*” Another translation was made in hexameter verse by Ab. Faunce; who says in his dedication of it to

Mary, Countess of Pembroke, “ I have some-
 “ what altered S. Tassoe’s Italian, and M. Wat-
 “ son’s Latine Amyntas, to make them both
 “ one English.” Nash in his epistle before
 Greene’s *Menaphon*, thus speaks of the two
 translators: “ Sweete Master Fraunce, by his
 “ excellent translation of Master Thomas Wat-
 “ son’s sugred Amyntas, animated the dulled
 “ spirits to high-witted endeavors.” The num-
 ber of good poets, he adds, are very small;
 “ and in trueth, I know not almost any of late
 “ dayes that hath shewed himself singular in any
 “ speciall Latine poem, Master Watson except,
 “ whose Amyntas and translated *Antigone* may
 “ march in equipage of honour with any of
 “ our ancient poets.” Gabriel Harvey, in his
 “ *Foure Letters and certaine Sonnets*” 1592,
 says, “ I cordially recommend to the deare lo-
 “ vers of the muses, and namely to the profes-
 “ sed sonnes of the same, Ab. Fraunce, Thomas
 “ Watson, and the rest, whom I affectionately
 “ thank for their studious endeavors commen-
 “ dably employed in enriching their native
 “ tongue.”

In 1590, was printed “ The first sett of
 “ Italian Madrigalls, Englished by Thomas
 “ Watson, Gentleman, not to the sense of the
 “ original dittie, but after the affection of the
 “ noate: with two excellent Madrigalls of M.
 “ Wm

“ Wm Byrd’s, composed after the Italian Vaine,
 “ at the request of the said Thomas Watſon.”
 Before theſe madrigals, are two copies of Latin
 verſes by Watſon ; one addreſſed to Luca Ma-
 renzio, a celebrated compoſer ;* the other to
 Robert Devereux, Earl of Eſſex. A Latin
 hexaſticon is likewiſe prefixed to Greene’s “ Ci-
 ceronis Amor,” ſigned Thomas Watſon, Oxon.

In the “ Phoenix Neſt” 1593, are two poems
 ſigned T. W. [i. e. Thomas Watſon] and the
 ſame ſignature at length is ſubſcribed to five
 paſtoral pieces in “ England’s Helicon” 1600,
 whence Phillips has conſidered him as eminent
 in “ paſtoral”—In Meres’s “ Wit’s Treafury”
 1598, Watſon is claſſed with Harvey, Leland,
 Newton, and others of his countrymen for
 having “ attained good report and honourable
 “ advancement” as a Latin poet. He is ranked
 alſo amongſt “ our beſt for tragedy and paſ-
 toral.” And in another piece, Meres elegantly
 compliments him by ſaying, “ as Italy had Pe-
 trarch, ſo England had Thomas Watſon.” This
 compliment however, might have been borrowed
 from the following lines, which may ſuitably
 conclude theſe notices, ſhould they not already
 be thought too prolix.

* “ For delicious arts and ſweete invention in madrigals,” ſays
 Brathwaite, “ Luca Marenzio excelleth all others.” Compleat Gen-
 tleman.

“ A quatorzain [by G. Buck, printed before Hekatompathia] in commendation of Master Thomas Watſon, and of his miſtreſs, for whom he wrote this book of paſſionat ſonnetes.”

“ The ſtarrs which did at Petrarch’s birthday raigne,
 Were fixt againe at thy nativity,
 Deſtining thee the Thulcan’s poeſie,
 Who ſcal’d the ſiles in lofty Quatorzain:
 The Muſes gave to thee thy fatal vaine,
 The very ſame that Petrarch had, whereby
 Madonna Laure’s fame is growne ſo hy,
 And that whereby his glory he did gaine.
 Thou haſt a Laure, whom well thou doſt commend,
 And to her praife thy paſſion ſongs do tend.
 Yee both ſuch praife deſerve, as nought can ſmother.
 In briefe, with Petrarch, and his Laure, in grace
 Thou and thy dame be equall, ſave, percaſe,
 Thou paſſe the one, and ſhee excells the other.”

T. P.³

WILLIAM WAGER.

“ William Wager, the Authour of that old
 “ interlude, called ‘ Tom Tiler, and his wife :’
 “ he alſo wrote two Comedies ‘ The tryal of
 “ Chivalry, and “ The Longer thou liveſt,
 “ the more fool thou art.”

* See alſo Gent. Mag. vol. lxxiii. p. 924.

Of this author no particulars are known. He lived in the reign of Q. Elizabeth. The compiler of the *Biographia Dramatica* mentions none of his plays but the last.*

WILLIAM WARNER.

“ William Warner, a good honest plain
 “ writer of moral rules and precepts, in that
 “ old-fashioned kind of seven-footed verse, which
 “ yet sometimes is in use, though in different
 “ manner, that is to say, divided into two. He
 “ may be reckoned with several other writers
 “ of the same time: i. e. Queen Elizabeth’s
 “ reign; who, though inferiour to Sidney, Spen-
 “ cer, Drayton and Daniel, yet have been
 “ thought by some not unworthy to be remem-
 “ ber’d and quoted; namely George Gascoigne,
 “ Th. Hudson, John Markham, Thomas
 “ Achely, John Weever, Ch. Middleton, George
 “ Turberville, Henry Constable, Sir Edw.
 “ Dyer, Thomas Churchyard, Charles Fitz-
 “ geoffry.”

* Wood’s *Ath.* l. p. 461. l. p. 262, 263. Tann. *Eibl.* p. 756.

WILLIAM WARNER was a native of Warwickshire, and educated at Oxford, where he spent his time in the flowery paths of poetry, history and romance, in preference to the dry pursuits of logic and philosophy, and departed without a degree to the metropolis, where he soon became distinguished among the minor poets. It is said that in the latter part of his life, he was retained in the service of Henry Carey, Lord Hunsdon, to whom he dedicates his poem. But Mr. Hoole, the translator of Tasso, has communicated to the late editor of Percy's Ballads, the following extract from the parish Register of Amwell, in Hertfordshire.

1608—1609—"Master William Warner, a man of good yeares and of honest reputation; by his profession an atturnye of the Common Pleas; author of Albion's England, dynged suddenly in the night in his bedde, without any former complaynt or sicknesse, on Thursday night beeing the 9th daye of March; was buried the Saturday following, and lyeth in the church at the corner under the stone of Walter Ffader." Signed Tho. Hassall, Vicarius*.

This poet's great work was his "Albion's England," in 13 books, commonly supposed to be first printed in 1592, at Lond. by T. Orwin,

* Percy's Ballads, 4th edit. vol. ii. p. 239.

4to, in the Black Letter.* It is an epitome of the British History, and (according to the editor of "the Muses Library"†) written with great learning, sense, and spirit; in some places fine to an extraordinary degree, of which an instance is given in the story of Argentile and Curan; a tale, which the critic calls, full of beautiful incidents in the romantic taste, extremely affecting, rich in ornament, wonderfully various in style; and in short one of the most beautiful pastorals to be met with. To which opinion, Dr. Percy adds, nothing can be objected, unless perhaps an affected quaintness in some of his expressions, and an indelicacy in some of his pastoral images.‡

Warner's cotemporaries ranked him on a level with Spenser, and called him the Homer and Virgil of their age. But Percy remarks, that he rather resembled Ovid, whose *Metamorphosis* he seems to have taken for a model, having deduced a perpetual Poem from the Deluge down to the æra of Elizabeth, full of lively digressions and entertaining episodes. And though he is sometimes harsh, affected and obscene, he often displays a most charming and pathetic simplicity.

* Wart. Hist. Poet. III. p. 474. But it is entered in the Stationer's books, 7th Nov. 1586.—Ibid. † 1738, 8vo. by Mrs. Cooper. ‡ Percy's Ball. ut supr.

Warner was numbered in his own time among the refiners of the English Tongue, which “by his pen” (says Fr. Meres, in the second part of *Wit’s Academy*,*) “was much enriched and gorgeously invested in rare ornaments and resplendent habiliments.”

Warner was also a translator of Plautus, and wrote a novel or rather a suite of stories, much in the style of the adventures of Heliodorus’s *Ethiopic Romance*, dedicated to Lord Hunston, entitled “*Syrinx, or a Sevenfold Historie*, handled with varietie of pleasant and profitable, both comicall, and tragicall, argument, newly perused and amended by the first author W. Warner. At London, printed by Thomas Purfoote, &c. 1597.”†

ROBERT SOUTHWELL, a cotemporary of Warner, was descended from the antient and honourable family of Southwell of Norfolk, and travelling abroad entered into the society of Jesuits. Some years afterwards, returning to his native country as an agent of Popery, he was taken and executed at London, 3d March, 1595.‡ He wrote, I. *Epistle of Comfort to those Catholics, who lye under restraint*, Lond. 1595, 8vo. II. *A Supplication to Q. Eliz.* Book, I.—III. *Epistle*

* Ed. 1630. edit. 1798. † *Wart. Hist. Poet.* III. p. 473. See also Warner’s character in Heauley’s *Select Beauties*, vol. I. p. xlv. ‡ *Tamm. Eccl.* p. 613.

to his father to forsake the World,—8vo. and Lond. 1620, 8vo. IV. St. Peter's Compliment, with other poems, Lond. 1595, 4to. and 1620, 8vo. V. Mæonice: or certain excellent Poems and Spiritual Hymns: omitted in the last impression of Peter's Complaint, Lond. 1595, 4to. and 1620, 8vo. VI. Mary Magdalene's Tears, *Ibid.* Triumphs over Death: or a Consolatory Epistle for Afflicted Minds in the affects of dying friends, Lond. 1595, 1596, 4to. published by John Truffell. This epistle, in prose and verse, was written for the use of Thomas Howard, afterwards Earl of Suffolk, on the death of his sister Marguret, Lond. 1620, 8vo. VII. Poemata Spiritualia, in English—De Mysteriis incarnationis Domini, &c.*

There is a moral charm, says Headley,† in the little pieces of Southwell, that will prejudice most readers of feeling in their favour. Bolton, in his *Hypercritica* makes mention of him. “Never must be forgotten St. Peter's Complaint, and those other serious Poems said to be father Southwell's: the English whereof as it is most proper, so the sharpness and light of wit is very rare in them.”‡

* Tann. ut suprà. Wood's Ath. I. p. 334. † Select Beauties, II. p. 151.

‡ George Whetstone, another cotemporary, already mentioned, p. 129, was author of “Seven Days Exercise, containing so many Discourses

T H. H U D S O N.

Of TH. HUDSON, whose name is mentioned with several others, under the character of Warner, my researches have furnished me with no farther account. Some extracts from his poems are to be found in "England's Parnassus, or the Choycest Flowers of our Modern Poets, with their poetickall Comparisons, Descriptions of Bewties, Personages, Castles, Pallaces, Mountaines, Groves, Seas, Springs, Rivers, &c. whereunto are annexed other various discourses both pleasant and profitable. Imprinted at London for N. L. C. B. and Th. Hayes, 1600." It is dedicated to Sir Thomas Monson, by the author, who in most of the copies writes himself R. A. but in one or two, which T. Hayward (or rather Oldys) met with *, there is R. Allot,

courses concerning Marriage" about 1590. Wood's Ath. I. p. 334. Ames records "The Mirour of Majestrates, by G. Whetstone, 1584" 4to. printed for Richard Jones. Hist. Print. p. 347. Warton had never seen it, but believed it had nothing to do with the well-known Poems under that title. Hist. Poet. III. p. 279.

* T. Hayward's Quintessence of English Poetry, 1740. Pref. p. viii.

of

of which name there was a bookfeller at that time, but it is not known whether he was the collector. However in a little book of epigrams, by John Weever, printed in 1599, (12mo.) Warton found the following compliment.

Ad Robertum Allot, et Christophorum Middleton

* Quicke are your wits, sharpe your conceits,
Short and more sweet, your lays:
Quick but no wit, sharp no conceit,
Short and lesse sweet my praise.*

This performance however, says Hayward, (or his friend), “ is evidently defective in several respects.” The compiler “ cites no more than the names of his authors to their verses, who are most of them now so obsolete, that not knowing what they wrote, we can have no recourse to their works, if still extant. And, perhaps, this might be done designedly, to prevent some, tho’ not all, readers from discovering his indiscretion in maiming some thoughts, his presumption in altering others, and his error in ascribing to one poet what had been wrote by another. This artifice, if real, “ says he,” does not prevent us from observing his ill judgment in the choice of his authors; and in his extracts from them, his negligence in repeating the same passages in different places, and particularly his unpardonable haste and irregularity, in throwing almost the last half of his book out of its alphabetical order, into a confused jumble of
topicks

topicks without order or method. This book, bad as it is, suggests one good observation however, upon the use and advantage of such collections, which is, that they may prove more successful in preserving the best parts of some authors, than their works themselves.* But Warton says, that the extracts are made with a degree of taste. And indeed from this circumstance, and the preservation it has given to passages of many scarce poets, whose very names might otherwise have been buried in oblivion, the book is very curious and valuable. The following is the list of the poets, from whose works there are extracts.

James, King of Scots.

H. Howard, Earl of Surrey.

See his character, - p. 43.

Sir Thomas Wyatt, - see p. 45.

Master Sackville [Lord Buckhurst]
see p. 65.

M. M. [viz.] Mirrour of Magi-

strates] - see p. 67.

John Higgins, - see p. 77.

Edward, Earl of Oxford, see p. 85.

Thomas Churchyard, - see p. 71.

Abraham Fraunce, - see p. 108.

George Gascoigne, - see p. 94.

* Hayward's, or Oldys's Pref, ut supr. p. viii. ix.

Christopher Marlowe,	-	see p. 113.
George Peele,	-	see p. 131.
George Turberville,	-	see p. 117.
Sir Philip Sydney,	-	see p. 134.
Edmund Spenser,	-	see p. 148.
Sir John Harrington,	-	see p.
Edmund Fairfax,	-	see p.
Thomas Lodge,	-	see p. 197.
Robert Greene,	-	see p. 193.
Thomas Kyd,	-	see p. 205.
Thomas Nash,	-	see p. 202.
Thomas Watson,	-	see p. 208.
Thomas Storer,	-	see p. 206.
William Warner,	-	see p. 215.
Th. Hudson,	-	see p. 220.
Christopher Middleton.	}	See the following pages.
Thomas Achelly.		
Thomas Bastard.		
Charles Fitzgeffrey.		
Matthew Roydon.		
John Weever.		
William Weever.		
Edward Gilpin.		
John Marston.		
Thomas Dekker.		
Henry Constable.		
Samuel Daniel.		
Michael Drayton.		
George Chapman.		

John

John Davies.

Joshua Sylvester.

William Shakespeare.

Benj. Jonson.

Jarvis Markham.

The extracts from Hudson's Poems, are numerous and full: and are sometimes noted to have been copied from some translations of his.

CHARLES FITZ-GEFFREY.

“ Charles Fitz-Geoffry, a poetical writer of
 “ Queen Elizabeth's reign, of some esteem for-
 “ merly, I judge, by that collection of choice
 “ Flowers and Descriptions, as well out of his,
 “ as the works of several others, the most re-
 “ nowned Poets of our nation collected above
 “ sixty years ago.”

I insert FITZGEFFREY's name here, because Wood seems by mistake to have attributed to him the above Collection by Allot. His words are “ Fitzgeffrey hath made, as tis said, *a Collection of Choice Flowers and Descriptions* as well out of his, as the works of several others, the most renowned Poets of our nation: collected about the beginning of the reign of K. James I.
 but

but this, though I have been many years seeking after, yet I cannot get a sight of it.”* Fitzgeffrey was the son of Alexander Fitz geoffrey, of a good family in Cornwall.—He became a commoner of Broadgate-hall in Oxford, in 1592, aged 17, took the degrees in Arts, and entered into orders. At length he became Rector of St. Dominick in his own county, where he was esteemed a grave and learned divine, as he was, while at the University, an excellent Latin Poet. His works are I. The Life and Death of Sir Francis Drake; which being written in lofty verse, while he was A. B. he was then called “the high towering Falcon.” II. Affaniæ sive Epigrammata lib. III. } Oxon. 1601. in 8vo.
Cenotaphia lib. I. }

III. Several Sermons. He died at his parsonage of St. Dominick, and was buried in the chancel of the church there, 1636.†‡

* Ath. I. p. 606. † Wood ut supr. ‡ No. 6841, in Farmer's Catalogue was Fitzgeffrey's “Blessed Birthday celebrated,” Oxford, 1634, 4to.

CHRISTOPHER MIDDLETON.

“ Charles” (a mistake for Christopher)
 “ Middleton, another of the same time, or there-
 “ about, of the same concernment in the fore-
 “ mentioned collection.”

There are several extracts from his Poems in Allot's Collection. But I have not been fortunate enough to discover any thing of his history, or of the titles of his works, except the “ Life of Duke Humphry” 1600.*

THOMAS ACHELLY.

His name appears, like Middleton's, with several others under the account of W. Warner, but nothing more is said of him. The extracts from him, in Allot's book, are very short—and I am not able to give any further account of him.†

* Farmer's Catalogue, No. 7208. † P. 18, 26, 51, 68, 74, 105, 152, 187, 196, 206, 224, 238, 247, 289, 303, 305, 308, 313, 319, 442, 451, 456.

EDWARD GILPIN, whose name does not occur in Phillips's book, has furnished a few passages for "England's Parnassus,"* but his name is not recorded by Tanner, nor have I discovered any other memorials of him.

M. ROYDON lies under a similar cloud. The extracts from his poems, in the above collection, rather exceed those from the other.†

JOHN WEEVER.

JOHN WEEVER, like Achelly, has his bare name only recorded by Phillips, among the poets of Queen Elizabeth's reign. His book of Epigrams in 1599, (12mo.) has been already mentioned, and an Epigram addressed to R. Allot, and C. Middleton, has been transcribed. But his works have escaped the industry of Tanner.‡

Of W. WEEVER, I am equally ignorant.§

* P. 67, 121, 144, 221, 223, 251, 281. † P. 114, 161, 168, 180, 261, 290, 319, 424, 434, 436, 488. ‡ John Weever, born 1576, educated at Queen's College, Cambridge, the industrious Collector of the "Ancient Funeral Monuments," Lond. 1631, fol. died 1632, aged 56. Could he be the same?

§ In "England's Parnassus" are extracts from J. Weever, at p. 8, 13, 175, 175, 225, 310, 323, 329, 358. ¶ Ibid. p. 15.

HENRY CONSTABLE.

Like the preceding, is merely mentioned by Phillips, under the article of Warner. Wood says, he was “ a noted English Poet, not unfitly ranked with Sir Edward Dyer, Chancellor of the most noble Order of the Garter, a poetical writer, and of good esteem in the said Queen’s time, as living in the 39th year of her reign. The said Henry Constable, who was born (or at least descended from a family of that name) in Yorkshire, had spent some time among the Oxonian Muses, was a great master of the English tongue; and there was no gentleman of our nation had a more pure, quick, and higher delivery of conceit than he;” * witness, among all others, that Sonnet of his before the poetical translation called “ The Furies” made by King James the First of England, while he was King of the Scots. He hath also several Sonnets extant, written to Sir P. Sydney, some of which

* See Bolton’s opinion hereafter cited under Drayton.

are set before the Apology for Poetry, written by the said Knight.”*

Dr. Birch thought him to be the same Mr. Henry Constable, who was a zealous Roman Catholic, and whose religion seems to have occasioned him to live in a state of banishment from England. This person took occasion to write to Mr. Anthony Bacon from Paris on the 6th Oct. 1595, beginning his letter with observing, that it had been his own good fortune once to be beloved of the most part of the virtuous gentry, of his country; and that he did not think he had deserved their evil liking since. “ To you only,” says he, “ I was never
“ known. Howbeit I have had a long desire
“ to offer my service unto you for those reports,
“ which I have so often, and in so many places
“ heard of your deserts. If I were as I was
“ once reputed, I should hope you would not
“ condemn my profered service; and as I am,
“ I despair not. I trust, I have given my Lord
“ of Essex sufficiently to understand the duti-
“ ful affection I bear to my country; and all
“ my Catholic countrymen that know me, are
“ witnesses how far I am against violent pro-
“ ceedings; and there is nothing but my re-
“ ligion can prejudice me; which I cannot

* Ath. I. p. 14.

“ difsemble, and which, tho’ it be not ap-
 “ proved by you, yet seeing you were not re-
 “ puted of that irreligious fociety,* which
 “ denieth the truth of all particular religions,
 “ I muft needs think, that among your other
 “ virtuous ftudies, you have not omitted the
 “ care of your foul’s affairs. And if you have
 “ entered into fuch holy inquiries, and there-
 “ withal confidered the manner how true Re-
 “ ligion was planted; how it was promifed to
 “ increafe and continue for ever; how herefies
 “ were foretold to arife; how they did begin
 “ at firft; and how and by whom they were
 “ ever extinguifhed in the end; and compare
 “ all former divifions of religion with thofe of
 “ our time, I make no doubt, what clearnefs
 “ foever many of my countrymen had in their
 “ bibles, that they will eafily judge thus far,
 “ that an honeft man may be a Catholic, and
 “ be no fool. And further, I need not write,
 “ becaufe my purpofe is not to prove my re-
 “ ligion, but to excufe myfelf. Howbeit if by
 “ looking into the uncertain ftate of things to
 “ come, by reafon of the faid divifion, you did
 “ defire an union, which neither by the feverity
 “ of the laws againft us, nor by the praftices

* Such a fociety has been affirmed to have fubfifted during fome
 part of the reign of Q. Elizabeth, and Sir Walter Raleigh has been
 ranked among them. *Birch.*

“ of ours is to be brought to pass, it is the thing
 “ in the world I would desire the most to con-
 “ fer with so virtuous and so wise a gentleman
 “ as you thereof, to whom I would open the
 “ way not only to clear all difficulties in the
 “ cause (which is too easy) but of removing all,
 “ which might make the enterprize seem hard
 “ or dangerous, and of preventing all mischiefs,
 “ which every way may be feared to follow, as
 “ well of obstinacy in a bad begun course, as of
 “ innovation. Marry, seeing, without assurance
 “ of your acceptal of my letter, I am too pre-
 “ sumptuous to enter into those particularities,
 “ which among the privatest friends should not
 “ be committed to writing, I am only to de-
 “ sire of you to be honoured in the rank of
 “ your servants; and if you will permit me to
 “ write to you, I refer it to you to set me the
 “ bounds of the matter I shall write of, and I
 “ will not pass them; whereas the opinion of
 “ such a reader may tempt me to write too
 “ much, as I fear I have done; and therefore
 “ committing you to the safe keeping of God
 “ and his angels, I humbly leave.”*

In October 1596, he was at Roan, according
 to a letter from that place of the Earl of
 Shrewsbury, who says, “ lest he should intrude

* Birch's Memoirs of Q. Eliz. I. p. 303.

himself into his company, he had desired Mr. Edmunds to let him know his desire he should forbear either coming, writing, or sending to him, which he had hitherto performed.”* But there are two letters by this person to the Countess of Shrewsbury, printed by Mr. Lodge, in the first of which he intreats her interest, to prevent his banishment from being absolute, and to get leave for him to attend the Constable of Castille to Spaine, because the King of France was his enemy: in the latter, he says, if by her favour, he can return he “ will goe about to ingraft an English humour into him; and if he does not, then may he freely follow his own natural disposition, and live contented with how little soever he shall have, serving no other mistress, but God Almighty, who,” he concludes, “ I know will love me, if I love him, and in whose company I can be when I will.”†

He afterwards came privately to London, but was soon discovered, and imprisoned in the Tower of London, whence he was released in the latter end of the year 1604.‡

Lodge says, he can neither affirm nor deny the conjecture of Dr. Birch, that the above

* Lodge's Illustrations of British History, III, p. 79, So. † Lodge ut supr. p. 81, 82. ‡ Birch, ut supr. Winwood's Memor. II. p. 36.

person was our poet, as there were then so many families of his name in Yorkshire. But it seems so probable, that I could not refrain from detailing the above particulars, with a wish to rescue from oblivion a poet, of whom, if the above circumstances do not belong to him, so little is known.

The following lines by Constable, are extracted from “*England’s Parnassus*,” p. 419, under the title of “*Discriptions of Beautie and Personage*.”*

“ Astronomers the Heavens doe devide
 “ Into eyght houfes, where the Gods remaine,
 “ All which in thy perfections doe abide,
 “ For in thy feete the Queene of silence raignes,
 “ About thy wast Jove’s messenger doth dwell,
 “ Inchaunting me, as I thereat admire,
 “ And in thy duggs the Queene of love doth tell
 “ Her godheads power in seroules of my desire:
 “ Thy beautie is the world’s eternal funne,
 “ Thy favours force a cowards hart to darres,
 “ And in thy hayres, Jove and his riches wonne.
 “ Thy frownes hold Saturne, thine eyes the fixed starres.”†

* Which begins at p. 355. † At p. 25, 124, 133, 161, 164, 171, 178, 316, 419, there are also short extracts from him.

JOHN MARSTON.

“ John Marston, a Tragic and Comic Writer, not of the meanest rank, among our English Dramaticks. His Comedies are the Dutch Curtizan; the Fawn; What you Will. His Tragedies, Antonio, and Melida, the Infatiate Countess; besides the Male-Content, a Tragi-comedy; the Faithful Shepherd, a pastoral.”

Of this poet I shall copy the account given by the ingenious author of the *Biographia Dramatica*. He studied at Corpus Christi College, Oxford; but neither the place of his birth, nor the family from whence he sprung are known. He was a chaste and pure writer, avoiding all that obscenity, ribaldry and scurrility which too many of the playwrights of that time, and indeed much more so in some periods since, have made the basis of their wit, to the great disgrace and scandal of the age: he abhorred such writers, and their works, and pursued so opposite a practice in his performances, that “ whatſoever
“ even

“ even in the spring of his years he presented
“ upon the private and public theatre, in his
“ autumn and declining age he needed not to be
“ ashamed of.” He was in high esteem for his
writings about 1606, and died before 1633,
when his works were published together.—It
is evident he lived in friendship with Ben Jon-
son, at the time of his writing his “ Male Con-
tent,” which play he has warmly dedicated
to him: yet it is probable that Ben’s self-
sufficiency and natural arrogance in time less-
ened that friendship: for we find him reflect-
ing pretty severely on Ben in the epistle to the
reader prefaced to his *Sophonisba*, in the fol-
lowing words, “ Know,” says he, “ that I
“ have not laboured in this poem, to relate any
“ thing as an historian, but to enlarge every
“ thing as a poet. To transcribe authors,
“ quote authorities, and to translate Latin prose
“ orations into English blank verse, hath in
“ this subject been the least aim of my studies.”
This seems more particularly to relate to Jon-
son’s *Cataline* and *Sejanus*. Jonson told Drum-
mond of Hawthornden, that he had fought se-
veral times with Marston, and said, that Mar-
ston wrote his father-in-law’s preachings, and
his father-in-law his Comedies. His plays and
their proper titles, and dates are as follow.

I. Antonio

- I. Antonio and Mellida, first part.—Hist.
1602, 4to. 1633, 8vo.
- II. Antonio's Revenge, second part, 1602,
4to. 1633, 8vo.
- III. Infatiate Countess, Trag. Lond. 1603,
4to.
- IV. Dutch Curtezan, Com. Lond. 1605, 4to.
1633, 8vo. whence Mrs. Behn's Comedy
of the Revenge, or a Match in Newgate,
Lond. 1680, 4to. is said to have been
taken.
- V. Parasitaster; or the Fawne, Com. Lond.
1606, 4to. 1633, 8vo.
- VII. Sophonisba; a Wonder of Women. Trag.
Lond. 1606, 4to. 1633, 8vo.
- VIII. What you Will, a Com. 4to. 1607,
1633, 8vo.
- IX. The Male-Content, a Tragi-Com. 1604,
4to. of which the first design was laid by
John Webster, a noted comedian.*

The edition of 1633, contains all these, except the last, and is dedicated to Elizabeth Cary, Viscountess Falkland.

Besides these, he wrote some excellent satires in three books, called "The Scourge of Villainy. Lond. 1598, 8vo."† There is honourable mention made of this book, and its author, in

* Wood says, Marston had a hand with Jonson and Chapman in the Comedy called "Eastward-Hoe." Ath. L. p. 333. † Reprinted 1764, Gen. Dict. x. 278.

Charles Fitzgeffrey's *Affanix*, printed at Oxford 1601, in 8vo.

Doddsley has republished "The Male-Content" in the fourth volume of his collection.*

THOMAS DECKER.

"Thomas Decker, a high-flier in wit, even against Ben Jonson himself, in his Comedy called 'The Untruffing of the Humourous Poet;' besides which he wrote many others, as, 'The Wonder of a Kingdom;' 'The Honest Whore, in 2 parts;' *Fortunatus*; the 'Whore of Babylon; if this ben't a good Play, the Devil's in't."

The biographers of this poet always place him in the reign of James I; but he certainly must have been fashionable before the death of Q. Elizabeth, or he would not have been so often cited in "*England's Parnassus*," 1600. It is said, that he became more eminent by a quarrel with Ben Jonson, than he would otherwise have done by the merit of his own works.

* Wood's *Art. Biog. Dram. Clarend.* &c.

What was the original cause of their contest, is not known, but Jonson, who could certainly never bear "a rival near the throne," has in his "Poetaster," the Dunciad of that author, among many other poets whom he has satirized, been peculiarly severe on Decker, whom he has characterized under the name of Crispinus. This compliment Decker has amply repaid in his "Satyromastix, or the Untrussing a Humourous Poet," in which, under the title of young Horace, he has made Ben the hero of his piece. The world are so malicious, that this play was exceedingly followed. He sometimes wrote in conjunction with other wits of the day, Webster having a hand in three of his plays; and Rowley and Ford joining with him in another. And the author of the *Biographia Dramatica* thinks, (contrary to Langbaine) that in his "Honest Whore," and the comedy of "Old Fortunatus," both which are allowed to be solely his, there are beauties, both as to character, plot and language, equal to the abilities of any of those authors that he was ever assisted by, and indeed in the former equal to any dramatic writer (Shakespeare excepted), that this island has produced. The proper titles and dates of the dramatic pieces he was concerned in, may be seen in the ensuing catalogue.

I. *Old Fortunatus*, Com. 4to. 1600. II. *Satyrastix*,

teromastix, Com. Sat. 4to. 1602. III. Honest Whore, Com. first part 4to. 1604. IV. Westward-Hoe, Com. assisted by Webster, 4to. 1607. V. Northward-Hoe, Com. assisted by Webster, 4to. 1607. VI. Wyat's History, assisted by Webster, 4to. 1607. VII. Whore of Babylon, History, 4to. 1607. VIII. If this ben't a good Play, the Devil's in't, Com. 4to. 1612. IX. Match me in London, T. C. 4to. 1631. X. Wonder of a Kingdom, C. 4to. 1637.

He wrote other pieces not published, viz. I. Guy Earl of Warwick, 1619, written in conjunction with John Day. II. The Jew of Venice. III. Gustavus King of Swethland. IV. The Tale of Jocondo and Astolfo.—The two last were once in the possession of Mr. Warburton. V. The Spanish Wonder, Tr. In the book of the Stationers Company, 1631 and 1633, this play is asserted to be written by Decker. To the printed copy the initials S. R. are prefixed, which subsequent catalogues have explained to mean Samuel Rowley. Besides these, Phillips and Winstanly are mistaken in ascribing to him in conjunction with Webster, the New Trick to cheat the Devil. The Noble Stranger. The Weakest goes to the Wall; and Woman will have her Will. The first having been written by Davenport, the second by Lewis Sharpe, and the other two by anonymous authors.

The

The precise time of this author's birth and death are not recorded, yet from the dates of his first plays he could not have died young.*

WILLIAM SHAKESPEARE.

“ William Shakespeare, the glory of the English stage, whose nativity at Stratford upon Avon, is the highest honour that town can boast of: from an actor of tragedies and comedies, he became a maker; and such a maker, that though some others may perhaps pretend to a more exact decorum and economy, especially in tragedy, never any expressed a more lofty and tragic height; never any represented nature more purely to the life, and where the polishments of art are most wanting, as probably his learning was not extraordinary, he pleaseth with a certain wild and native elegance; and in all his writings hath an unvulgar style, as well in his Venus and Adonis, his Rape of Lucrece, and other various poems, as in his dramatics.”†

* Cibber's Lives, I. 152. Biog. Dram. I. 120. † Theatr. Poet. p. 194.

Of this divine poet, of whose character and works nobody is ignorant, and of whose life the circumstances have been explored with such persevering assiduity, that nothing short of an age dedicated to the pursuit, or some uncommon accident can supply any thing new; it would be truly superfluous for the compiler of this work to say much. He was born in 1564, and died in his fifty-third year, 23 April, 1616. Mr. Malone supposes (if Titus Andronicus, 1589, was not his), that his first play was *Love's Labour Lost*, 1591. His twenty-fourth (exclusive of the doubtful ones), *Measure for Measure*, 1603; and his last, *Twelfth Night*, in 1614. Seven years after his death, his plays were collected and published, in 1623, in folio, by two of his principal friends in the company of comedians, Heminge and Condell: who perhaps likewise corrected a second edition in folio, 1632. Though both these were extremely faulty, yet they are much less so than the editions in folio, in 1664 and 1685.*

BENJAMIN JONSON.

“ The most learned, judicious, and correct,
 „ generally so accounted, of our English Come-

* Biog. Dram. I. 403.

“dians, and the more to be admired for being
“so, for that neither the height of natural parts,
“for he was no Shakespeare, nor the cost of
“extraordinary education, for he is reported
“but a bricklayer’s son, but his own proper
“industry and addiction to books advanced him
“to this perfection. In three of his comedies,
“namely, *The Fox*, *Alchymist*, and *Silent Wo-*
“*man*, he may be compared in the judgment
“of learned men, for decorum, language, and
“well humouring of the parts, as well with the
“chief of the ancient Greek and Latin come-
“dians, as the prime of modern Italians, who
“have been judged the best in Europe for a
“happy vein of comedies. Nor is his *Bartho-*
“*lomew Fair* much short of them. As for his
“other comedies, *Cynthia’s Revels*, *Poetaster*,
“and the rest, let the name of Ben Johnson pro-
“tect them against whoever shall think fit to be
“severe in censure against them. The truth
“is, his tragedies, *Sejanus* and *Catiline*, seem
“to have in them more of an artificial and in-
“flated, than of a pathetical and naturally tragic
“height. In the rest of his poetry; for he is
“not wholly dramatic; as his “*Underwoods*
“*Epigrams*,” &c. he is sometimes bold and
“strenuous, sometimes magisterial, sometimes
“lepid, and full enough of conceit, and some-
“times a man as other men are.”

BENJAMIN

BENJAMIN JONSON was born at Westminster in 1574, the son of a clergyman, who is said to have come from Annandale, in Scotland. But his mother afterwards marrying a bricklayer, Ben was taken from school, where he had been under the tuition of the learned Camden, to work at his father-in-law's trade, which, however, he soon deserted for a military employment in the Low Countries. Thence returning to London, he entered himself of St. John's college, Cambridge, which he quitted for the stage, where he made no figure, but was induced, like Shakespeare, (whose assistance he is said to have received), to turn his mind to composition, and produced annually some piece which was acted till his reputation became established. In 1613, he was in France; and in 1619, by the invitation of Doctor Richard Corbet, spent some time at Christ church in Oxford; and in July that year, was created A. M. in a full house of convocation. This year also he was made poet-laureat, on the death of Daniel. His first play was, "Every Man in his Humour, C. 1598, 4to. His sixth, "Part of King James's Entertainment in passing to his Coronation," 1603, 4to. His forty-ninth, the last with a date, "Love's Welcome, The King and Queen's entertainment at Bolsover, at the Earl of Newcastle's, the 30th July, 1634." He died in Au-

gust, 1637, aged 63, and was buried in Westminster Abbey.

Early in life he is said to have fought a duel and killed his adversary, for which he was imprisoned; and being cast for his life, was near execution, at which awful period a popish priest is reported to have visited him, and converted him to the Roman Catholic faith, in which he continued twelve years. He once incurred the displeasure of James I, by being concerned with Chapman and Marston, in writing *Eastward-Hoe*, wherein they were accused of having reflected on the Scotch nation. Sir James Murray having represented the matter to the king, they were imprisoned and in danger of losing their ears and noses. On his release from prison, Jonson gave an entertainment to his friends, among whom were Camden and Selden; when his aged mother, like a Roman matron, on drinking to him, shewed him a paper which she had designed, if the sentence of punishment had been inflicted, to have mixed with his drink, after she had first taken a potion of it herself.* He was not famous for his œconomy, and at one time complained of having sickness aggravated by poverty. In his last illness he often repented of the prophanation of scripture in his plays.

* Cibber I. 237. See Drummond's Works.

Jonson conceived such an opinion of Drummond of Hawthornden, by the letters which passed between them, that he undertook a journey into Scotland, and resided some time at the seat there of that poet, who has printed the heads of their conversation; and as it is a curious circumstance to know the opinion of so great a man as Jonson, regarding his cotemporaries, these heads are here copied from an insertion in Cibber's Lives.

“ Ben,” says Drummond, “ was eat up with
“ fancies; he told me that about the time the
“ plague raged in London, being in the country
“ at Sir Robert Cotton’s house with old Cam-
“ den, he saw in a vision his eldest son, then a
“ young child, and at London, appear unto
“ him, with the mark of a bloody cross on his
“ forehead, as if it had been cut with a sword;
“ at which amazed he prayed unto God, and in
“ the morning he came to Mr. Camden’s cham-
“ ber to tell him; who persuaded him it was
“ but an apprehension, at which he should not
“ be dejected. In the mean time there came
“ letters to his wife, of the death of that boy in
“ the plague. He appeared to him, he said,
“ of a manly shape, and of that growth he thinks
“ he shall be at the resurrection.—He said he
“ spent many a night in looking at his great toe,
“ about which he had seen Tartars and Turks,

“ Romans and Carthaginians fight in his imagination.

“ That he had a design to write an Epic poem, and was to call it *Chrologia* ; or the *Worthies* of his Country ; all in couplets, for he detested all other rhyme. He said he had written a Discourse in poetry both against *Campion* and *Daniel*, especially the last, where he proves couplets to be the best sort of verses.

“ His censure of the English poets was as follows : That *Sydney* did not keep a decorum in making every one speak as well as himself. *Spenser's Stanza* pleased him not, nor his matter ; the meaning of the allegory of the *Fairy Queen* he delivered in writing to *Sir Walter Raleigh*, which was, that by the bleating beast he understood the Puritans ; and by the false Dueſſa, the Queen of Scots. *Samuel Daniel* was a good honest man, had no children, and was no poet, and that he had wrote *The Civil Wars* without having one battle in all his book. That *Drayton's Poly-olbion*, if he had performed what he had promised to write, the deeds of all the *Worthies*, had been excellent. That *Silverſter's Translation of Du Bartas* was not well done, and that he wrote his verses, before he understood to confer ; and those of *Fairfax* were not good. That the translations of
Homer

“ Homer and Virgil in long Alexandrines were
“ but prose. That Sir John Harrington’s
“ Ariosto of all translations was the worst. He
“ said Donne was originally a poet; his grand-
“ father on the mother’s side was Heywood the
“ epigrammatist. That Donne for not being
“ understood would perish. He affirmed, that
“ Donne wrote all his best pieces before he was
“ twenty years of age. He told Donne, that
“ his anniversary was profane, and full of blas-
“ phemies, that if it had been written on the
“ Virgin Mary, it had been tolerable. To
“ which Donne answered, that he described the
“ idea of a woman, but not as she was. That
“ Sir Walter Raleigh esteemed fame more than
“ conscience; the best wits in England were
“ employed in making his history. Ben him-
“ self had written a piece to him on the Punic
“ War, which he altered and put in his book.
“ He said there was no such ground for an he-
“ roic poem, as King Arthur’s fiction, and Sir
“ Philip Sydney had an intention of turning
“ all his Arcadia to the stories of King Arthur.
“ He said, Owen was a poor pedantic school-
“ master, sucking his living from the posteriors
“ of little children, and has nothing good in
“ him, his epigrams being bare narrations. He
“ loved Fletcher, Beaumont, and Chapman.
“ That Sir William Alexander was not half-

“ kind to him, and neglected him because a
“ friend to Drayton. That Sir R. Ayton loved
“ him dearly; he fought several times with
“ Marston, and says, that Marston wrote his
“ father-in-law’s preachings, and his father-in-
“ law his comedies.”

Mr. Drummond has represented the character of our author in a very disadvantageous, though perhaps not in a very unjust light.

“ That he was a great lover and praiser of himself; a contemner and scorner of others, rather chusing to lose a friend, than a jest; jealous of every word and action of those about him, especially after drink, which was one of the elements in which he lived; a dissembler of the parts which reigned in him; a bragger of some good that he wanted: he thought nothing right, but what either himself or some of his friends had said or done. He was passionately kind and angry; careless either to gain or keep; vindictive, but if he was well answered, greatly chagrined; interpreting the best sayings and deeds, often to the worst. He was for any religion, being versed in all; his inventions were smooth and easy, but above all, he excelled in translation. In short, he was in his personal character, the very reverse of Shakespear, as surly, ill-natured, proud and disagreeable, as Shakespeare
“ with

“ with ten times his merit, was gentle, good-natured, easy and amiable.” He had a very strong memory, for he tells himself in his discoveries, that he could in his youth have repeated all that he had written, and so continued till he was past forty ; and even after that he could have repeated whole books that he had read, and poems of some select friends which he thought worth remembering.

Mr. Pope remarks, that when Ben got possession of the stage, he brought critical learning into vogue, and that this was not done without difficulty, which appears from those frequent lessons, (and indeed almost declamations) which he was forced to prefix to his first plays, and put into the mouths of his actors, the Grex, Chorus, &c. to remove the prejudices, and inform the judgment of his hearers. Till then the English authors had no thoughts of writing upon the model of the ancients : their tragedies were only histories in dialogue, and their comedies followed the thread of any novel as they found it, no less implicitly than if it had been true history. Mr. Selden, in his preface to his *Titles of Honour*, styles Jonson his beloved friend and a singular poet, and extols his special worth in literature and his accurate judgment. Mr. Dryden gives him the title of the greatest man of the last age, and observes, that if we look
upon

upon him, when he was himself, (for his last plays were but his dotages) he was the most learned and judicious writer any theatre ever had; that he was a most severe judge of himself as well as others; that we cannot say he wanted wit, but rather that he was frugal of it; that in his works there is little to be retrenched, or altered; but that humour was his chief province.*

GEORGE CHAPMAN:

“ George Chapman, a poetical writer, flourishing in the reigns of Q. Elizabeth and K. James, in that repute for his translations both of Homer and Hesiod, and what he wrote of his own proper genius, that he is thought not the meanest of English poets of that time, and particularly for his Dramatic writings, as his Blind Beggar of Alexandria; All-Fools; the Gentleman-Usher; May Day; the Widow’s Tears; Mounfieur D’Olive; a Day’s Mirth, Eastward-Hoe, Comedies;

* Cibber’s Life, I. p. 241, 242.

“ Buffy D’Amboys ; Cæsar and Pompey, Tragedies.”

He was born 1557, but of what family is not known, unless according to Wood’s conjecture, he was allied to those seated at Stone-Castle, near Dartford in Kent.* In 1574, he was sent to the University, but whether Oxford or Cambridge, is uncertain : at any rate he spent some time at Oxford, where he was observed to excel more in the Latin and Greek tongues, than in logic or philosophy. On his removal to the metropolis, he associated with all the eminent poets his cotemporaries, and was patronized by Sir Thomas Walsingham, and intimate with his son Thomas. He probably acquired some appointment in the court of James I. where untimely death, and unexpected disgrace, quickly deprived him of his liberal patrons, Prince Henry and Carr. When the societies of Lincoln’s Inn and the Middle Temple in 1613, had resolved to exhibit a splendid masque at Whitehall, in honour of the nuptials of the Palgrave and the Princess Elizabeth, Chapman was employed for the poetry, and Inigo Jones for the

* Robert Chapman, of London, Merchant-Adventurer, bought Stone-Castle, the latter end of Henry VIII’s reign, and died 1574. Thomas Chapman, his son, left a daughter and sole heir, Anne, married to William Carew, of London, Esq. who, through her obtained Stone-Castle, and died 1588. His grandson, Henry Carew, was owner 1656. *Hasted’s Kent.*

machinery.

machinery. It is not clear, whether Dryden's resolution to burn annually one copy of Chapman's best Tragedy, *Buffy D'Amboise*, to the memory of Jonson, was a censure or a compliment.* He says, however, that this play pleased only in the representation, like a star, that glitters, while it shoots. The manes of Jonson perhaps required some reconciliatory rites: for Jonson being delivered from Shakespeare, began unexpectedly to be disturbed at the rising reputation of 'a new theatric rival. Wood says, that Chapman "was a person of a most reverend aspect, religious and temperate, qualities rarely meeting in a poet;" the truth is, he does not seem to have mingled in the dissipations and indiscretions, which then marked his profession. He died at the age of 77, in 1634, and was buried on the south side of St. Giles's church, in the Fields.† A monument was erected over his grave by Inigo Jones, which was destroyed with the old church. There was an intimate friendship between Chapman and this celebrated restorer of Grecian palaces. Chapman's *Musæus*, not that begun by Marlow, but published in 1616, has a dedication to Jones, in which he is addressed as the most skilful and ingenious architect that England had yet seen ‡

* Preface to the *Spanish Friar*. † Warton's *Hist. Poet.* III. p. 447, 448. ‡ *Ibid.*

His first play was, the Blind Beggar of Alexandria, a Comedy, 1598, 4to. As to his translation of Homer, he began with printing the Shield of Achilles, in 1596. This was followed by seven books of the Iliad, the same year. Fifteen books were printed in 1600. At length appeared without date, an entire translation of the Iliad, under the following title, “The Iliads
“ of Homer, Prince of Poets. Never before
“ in any language truly translated. With a
“ comment upon some of his chief places:
“ done according to the Greeke, by George
“ Chapman. At London, printed for Nathaniell Butter.” It is dedicated in English heroics to Prince Henry. This circumstance proves, that the book was printed at least after the year 1603, in which James I. acceded to the throne. Then follows an anagram on the name of his gracious Mæcenas Prince Henry, and a Sonnet to the sole Empreffe of Beautie Queen Anne.

“ In a metrical address to the reader, he remarks, but with little truth, that the English abounding in consonant monosyllables, is eminently adapted to rhythmical poetry. The doctrine that an allegorical sense was hid under the narrative of epic poetry had not yet ceased; and he here promises a poem on the mysteries he had newly discovered in Homer. In the preface he declares, that the last twelve books were translated

lated in fifteen weeks; yet with the advice of his learned and valued friends, Master Robert Hews, and Master Harriots. It is certain, that the whole performance betrays the negligence of haste. He pays his acknowledgments to his
 “ most ancient, learned, and right noble friend
 “ Master Richard Stapelton, the first most de-
 “ fertful mover in the frame of our Homer.”*
 He endeavours to obviate a popular objection, perhaps not totally groundless, that he consulted the prose Latin version, more than the Greek original. He says, sensibly enough, “ it
 “ is the part of every knowing and judicious in-
 “ terpreter, not to follow the number and order
 “ of words, but the material things themselves,
 “ and sentences to weigh diligently; and to
 “ clothe and adorne them with words, and such
 “ a stile and form of oration, as are most apt
 “ for the language into which they are con-
 “ verted.” The danger lies in too lavish an application of this sort of cloathing, that it may not disguise what it should only adorn. I do not say, that this is Chapman’s fault: but he has by no means represented the dignity and

* He was the publisher of a poetical Miscellany, in 1593, entitled “ The Phoenix Nest, built up with most rare and refined workes of
 “ noble men, woorthy knights, gallant gentlemen, masters of art, and
 “ brave schollars. Full of varietie, excellent invention, and singular
 “ delight, &c. Set forth by R. S. of the Inner Temple, Gent.”
 Lond. 1593, 4to. He has a copy of verses prefixed to Greene’s *Maximilia*, 1593.”

simplicity

simplicity of Homer. He is sometimes paraphrastic and redundant, but more frequently retrenches or impoverishes what he could not feel and express. In the mean time, he labours with the inconvenience of an awkward, inharmonious, and unheroic measure, imposed by custom, but disgusting to modern ears. Yet he is not always without strength or spirit. He has enriched our language with many compound epithets, so much in the manner of Homer, such as, the “silver-footed” Thetis, the “silver-throned” Juno, the “triple-feathered” Helme, the “high-walled” Thebes, the “fair-haired” Boy, the “silver-flowing” floods, the “hugely-peopled” towns, the Grecians “navy-bound” the “strong-winged” lance, and many more which might be collected. Dryden reports, that Waller never could read Chapman’s Homer, without a degree of transport. Pope is of opinion, that Chapman covers his defects “by a daring fiery spirit that animates his translation, which is something like what one might imagine Homer himself to have writ before he arrived to years of discretion.” But his fire is too frequently darkened by that sort of fustian which now disfigured the diction of our tragedies.”*

“A diligent observer will easily discern, that

* Warton’s Hist. of Poet. III. p. 44, 443

Pope was no careless reader of his rude predecessor. Pope complains, that Chapman took advantage of an unmeasurable length of line. But in reality, Pope's lines are longer than Chapman's. If Chapman affected the reputation of rendering line for line, the specious expedient of chusing a protracted measure which concatenated two lines together, undoubtedly favoured his usual propensity to periphrasis.

“ Chapman's commentary is only incidental, contains but a small degree of critical excursion, and is for the most part a pedantic compilation from Spondanus. He has the boldness severely to censure Scaliger's impertinence. It is remarkable that he has taken no illustrations from Eustathius, except through the citations of other commentators; but of Eustathius there was no Latin commentary.

“ This volume is closed with sixteen Sonnets by the author, addressed to the chief nobility. It was now a common practice by these unpoe-
tical and empty panegyrics, to attempt to conciliate the attention, and secure the protection of the great, without which it was supposed to be impossible for any poem to struggle into celebrity. Habits of submission, and the notions of subordination, now prevailed in an high degree; and men looked up to peers, on whose
smiles

smiles or frowns they believed all sublunary good and evil to depend, with a reverential awe.*

In 1614, Chapman printed his version of the *Odyſſey*, which he dedicated to King James's favourite, Carr, Earl of Somerset. This was soon followed by the *Batrachomyomachy*, and the *Hymns*, and *Epigrams*. But long before Chapman's time, there was "A Ballett between the Myce and the Frogges" licenced to Thomas East the printer, in 1568. And there is a ballad "A most strange Weddinge of the Frogge and the Mouſe" in 1580.†

Chapman also translated Hesiod's *Georgics*, licenced to Miles Patrich, 14 May 1618. Warton, however, doubted if the book was printed. But he was mistaken; for there were two copies in the late Dr. Farmer's curious collection.‡

Drayton gives the following honourable character of this ingenious translator :

Others again there lived in my days,
That have of us deserved no less praise
For their *Translations*, than the daintiest wit
That on Parnassus thinks he high'st doth sit,
And for a chair may mongst the Muses call
As the most curious Maker of them all:
As reverend Chapman, who hath brought to us
Musæus, Homer, and Hesiodus,
Out of the Greeke: and by his skill hath rear'd
Them to that height, and to our tongue endear'd,

* Wart. Hist. Poet. III. p. 455. † Ibid. ‡ No. 6445—6446.
This curious Library began selling by auction, by Mr. King, in King-street, Covent-garden, 7 May, 1793.

That were those poets at this time alive
 To see their books thus with us to survive,
 They'd think, having neglected them so long,
 They had been written in the English tongue.

SAMUEL DANIEL.

“ Samuel Daniel, an author of good note and
 “ reputation in King James his reign ; whose
 “ History of the 11 first Kings of England from
 “ the Norman Conquest, though it be of all the
 “ rest of his works most principally sought
 “ after and regarded, yet are not his poetical
 “ writings totally forgotten, as namely his His-
 “ torical Poem of the Civil Wars between the
 “ House of York and Lancaster ; his Letter of
 “ Octavia to Antoninus ; his Complaint of
 “ Rosamund, his Panegyric, &c. of Dramatic
 “ Pieces, his Tragedy of Philotas and Cleopa-
 “ tra, Hymen’s Triumph, and the Queen’s Ar-
 “ cadia, a pastoral.”

He was the son of a Music-Master, and born near Taunton in Somersetshire, in 1562. In 1579 he was admitted a commoner of Magdalen Hall, Oxford, where during his three years continuance, he made a great progress in academical learning.—But like other poets, preferring
 more

more flowery paths of study than those of logic ; he left the University without a degree, and exercised himself in English history and poetry, of which he then gave several ingenious specimens. The first thing memorable of him, was his Translation, at 23 years of age, of Paulus Jovius's " Discourse of rare Inventions, both Military and Amorous, called Imprese, Lond. 1585, 8vo. to which he prefixed an ingenious preface. His merits, added to the recommendation of his brother-in-law, John Florio, (well known for his Italian Dictionary) then procured him the place of Gentleman Extraordinary, and afterwards one of the Grooms of the Chamber, to Anne, the Consort of K. James, who delighted in his conversation, and set the fashion of that admiration in which he was now held, not only for his poetry, but his history, so that they considered him as " having attained the happiness of reconciling brevity with clearness, qualities of great distance in other authors." He is said to have been possessed of qualities which rendered him acceptable to the intimacy of all the cotemporary wits of most celebrity. Wood relates, that he succeeded Spencer as poet-laureat. Towards the end of his life, he retired to the neighbourhood of his nativity, and fixed at a farm at Beckington near Phillip's-Norton, where at length he died in 1619. In Beckington

church is the following inscription, which explains whatever else is known of him.—

“ Here lies, expecting the second coming of our Lord and Saviour Jesus Christ, the dead body of Samuel Daniel, Esq. that excellent poet and historian, who was Tutor to the Lady Anne Clifford, in her youth, she that was daughter and heir to George Clifford, Earl of Cumberland, who in gratitude to him, erected this monument in his memory, a long time after, when she was Countess Dowager of Pembroke, Dorset, and Montgomery. He died in Octob. ann. 1619.*

He wrote, I. *The Complaint of Rosamond*, Lond. 1594, 98, 1611, and 23, 4to. II. *Various Sonnets to Delia*. III. *Tragedy of Cleopatra*, Lond. 1594, 98, 4to. IV. *Of the Civil Wars between the houses of Lancaster and York*, Lond. 1604, 9, 8vo. and 1623, 4to. V. *The Vision of the Twelve Goddesses presented in a Mask, &c.* Lond. 1604, 8vo. and 1623, 4to. VI. *Panegyric congratulatory delivered to K. James at Burleigh-Harrington, in Rutlandshire*, Lond. 1604, and 1623, 4to. VII. *Epistles to various great Personages, in verse*, Lond. 1601, and 23, 4to. VIII. *Musophilus*, containing a general defence of Learning, printed with the former. IX. *Tragedy of Philotas*, Lond. 1611, &c. 8vo. X. *Hymen's Triumph*; a pastoral

* See also Collinson's *Hist. Som.* II. p. 201.

tragi-comedy, at the nuptials of Lord Roxborough, Lond. 1623, 4to, 2d edit. XI. *Musa*, or a defence of Rhime, Lond. 1611, 8vo. XII. the Epistle of Octavia to M. Antonius, Lond. 1611, 8vo. XIII. The first part of the History of England, in 3 Books, Lond. 1613, 4to, reaching to the end of King Stephen, in prose. To which afterwards he added a second part, reaching to the end of K. Edward III. Lond. 1618, 21, 23, and 1634, folio, continued to the end of K. Richard III. by Joh. Truffel, sometime a Winchester scholar, afterwards a trader and Alderman of that city.* XIV. The Queen's *Arcadia*: a pastoral Tragi-comedy, 1605, Lond. 1623, 4to. XV. Funeral poem on the death of the Earl of Devon, Lond. 1623, 4to.†

The character of Daniel's genius seems to be propriety, rather than elevation. His language is generally pure and harmonious; and his reflections are just. But his thoughts are too abstract, and appeal rather to the understanding, than to the imagination or the heart; and he wanted the fire necessary for the loftier flights of poetry.

* This Truffel continued in writing a certain old MS. belonging to the Bishops of Winton, containing, as it were, an History of the Bishops and Bishopric, down to Bishop Curle's time. He also wrote "A description of the city of Winchester, with an historical relation of divers memorable occurrences touching the same." Folio. Also a preamble "of the origin of Cities in general." MS.

† All these poems are included in his Poetical Works, published by his brother John Daniel, 4to, 1623.

MICHAEL DRAYTON.

“ Michael Drayton, contemporary of Spenser and Sir Philip Sydney, and for fame and
 “ renown in poetry, not much inferior in his
 “ time to either : however, he seems somewhat
 “ antiquated in the esteem of the more curious
 “ of these times, especially in his *Polyalbion*,
 “ the old fashion’d kind of verse whereof, seem
 “ somewhat to diminish that respect which was
 “ formerly paid to the subject, as being both
 “ pleasant and elaborate, and thereupon thought
 “ worthy to be commented upon by that once
 “ walking library of our nation, Selden ; his
 “ England’s Heroical Epistles, are more generally lik’d ; and to such as love the pretty
 “ chat of nymphs and shepherds, his *Nymphals* and other things of that nature, cannot
 “ be unpleasant.”

DRAYTON, according to the testimony of Burton the historian of Leicestershire, was sprung from an antient family, who derived their name from the town of Drayton, in that county ; but his father (who, Aubrey says, probably falsely, was a butcher) removing into Warwickshire, he was born in the village of Harfull in that county,
 in

in 1573. He was early distinguished for his proficiency in literature, which put him into the way of preferment; and in 1588 he was a spectator at Dover of the Spanish Armada. Nine or ten years before the death of Q. Elizabeth, he became eminent for his poetical talents, and in 1593 published a collection of Pastorals under the title of "Idea; the Shepherd's Garland, fashioned in nine eclogues; with Rowland's sacrifice to the nine Muses", 4to, dedicated to Mr. Robert Dudley. This Shepherd's Garland is the same with what was afterwards reprinted, with emendations by our author in 1619, folio, under the title of Pastorals, containing eclogues, with the Man in the Moon. It is remarkable, that the folio edition of Drayton's Works in 1748, though the title page professes to give them all, does not contain this part of them. His "Barons Wars" and "England's Heroical Epistles," his "Downfalls of Robert of Normandy," "Matilda," and "Gaveston," were all written before 1598. He joined in the congratulations on King James's accession, by a poem, 1603, 4to, which, he says in his preface to the Poly-olbion was so misinterpreted, as nearly to prove his ruin. This accident, probably made him despair of all future hopes of favor at court. In 1613 he published the first part of his Poly-olbion, by which Greek title, signifying *very happy*, he denotes England; as

the antient name of Albion is by some derived from Olbion, happy. It is a chorographical description of the rivers, mountains, forests, castles, &c. in this island, intermixed with its remarkable antiquities, rarities and commodities. Prince Henry, to whom this first part is dedicated, and of whom it exhibits a print, in a military posture, exercising a pike, had shewn the poet some singular marks of his favour: the immature death therefore of this young patron was a great loss to him. There are 18 songs in this volume, illustrated with the learned notes of Selden; and there are maps before every song, wherein the cities, mountains, forests, rivers, &c. are represented by the figures of men and women. His metre of 12 syllables being now antiquated, it is quoted more for the history, than the poetry in it; and in that respect is so very exact, that as Bishop Nichollson observes, it affords a much truer account of this kingdom and the dominion of Wales, than could well be expected from the pen of a poet. It is interwoven with many fine episodes: of the conquest of this island by the Romans; of the coming of the Saxons, the Danes, and the Normans, with an account of their kings; of English warriors, navigators, saints, and of the civil wars of England, &c. This volume was reprinted in 1622, with the second part, or continuation of 12 songs more, making 30 in the whole, and dedicated

cated to Prince Charles, to whom he gives hopes of bestowing the like pains upon Scotland.

In 1619 came out his first folio volume of poems; and in 1627 was published the second volume, containing "the Battle of Agincourt," in stanzas of eight lines, (written after he was 60 years old) "the Miseries of Queen Margaret," "Nymphidia, or the Court of Fairies," "Queen of Cynthia," The "Shepherd's Syrena," The "Moon Calf," a satire on the masculine affectations of Women, and the effeminate disguises of men of those times, and "Elegies," 12 in number. In 1630 he published another volume of Poems in 4to. entitled "the Muses Elizium, in ten sundry Nymphs, with three poems on Noah's Flood, Moses's Birth and Miracles, and David and Goliath."

He died in 1631, and was buried in Westminster-abbey. It seems by Sir Aston Cockayne's poems, as if he lived latterly in the country, and was held in high estimation by the gentlemen of his neighbourhood.

Drayton's taste was less correct, and his ear less harmonious than Daniel's—but his genius was more poetical, though it seems to have fitted him only for the didactic, and not for the bolder walks of Poetry. The *Poly-olbion* is a work of amazing ingenuity; and a very large proportion exhibits a variety of beauties, which partake very strongly of the poetical character; but the
per-

perpetual personification is tedious, and more is attempted than is within the compass of poetry. The admiration in which the Heroical Epistles were once held, raises the astonishment of a more refined age. They exhibit some elegant images, and some musical lines.—But in general they want passion and nature, are strangely flat and prosaic, and are intermixed with the coarsest vulgarities of idea, sentiment, and expression. His *Barons Wars* and other historical pieces are dull creeping narratives, with a great deal of the same faults, and none of the excellencies which ought to distinguish such compositions. His “*Nimphidia*” is light and airy, and possesses the features of true poetry.

But here let me transcribe the opinion of Edmund Bolton (in his “*Hypercritica*,” or “*a Rule of Judgment for writing or reading our Hyftorys*,” about 1616*—) regarding not only Drayton, but several other poets already recorded in this book. The extract is curious, as written by a judicious cotemporary. Having mentioned our prose writers, the chief of which are More, Sydney, Q. Elizabeth, Hooker, Savile, Cardinal Alan, Bacon, and Raleigh, he proceeds thus. “*In verse, there are Spenser’s Hymnes. I cannot advise the allowance of other his poems as for practick English, no more than I can Jeffery Chaucer, Lydgate, Pierce Plow-*

* First printed by Anthony Hall, Oxford, 1722, 8vo.

“*man,*

“ man, or Laureate Skelton. It was laid as a
“ a fault to the charge of Salust, that he used
“ some old outworn words stoln out of Cato in
“ his books de Originibus. And for an histo-
“ rian in our tongue to affect the like out of
“ those our poets would be accounted a foul
“ oversight.—My judgment is nothing at all in
“ poems or poesie, and therefore I dare not go
“ far; but will simply deliver my mind con-
“ cerning those authors among us, whose Eng-
“ lish hath in my conceit most propriety, and
“ is nearest to the phrase of Court, and to the
“ speech used among the noble, and among the
“ better sort in London: the two sovereign
“ seats, and as it were parliament tribunals to
“ try the question in. Brave language are
“ Chapman’s Iliads. The works of Samuel
“ Daniel containe somewhat a flat, but yet withal
“ a very pure and copious English, and words
“ as warrantable as any man’s, and fitter per-
“ haps for prose than measure. Michael Dray-
“ ton’s Heroical Epistles are well worth the
“ reading also for the purpose of our subject,
“ which is to furnish an English historian with
“ choice and copy of tongue. Queen Eliza-
“ beth’s verses, those which I have seen and
“ read, some extant in the elegant, witty and
“ artificial book of ‘ The Art of English
“ Poetry;’ the work, as the same is, of one of
“ her Gentlemen-Pensioners, Puttenham, are
“ princely

“ princely as her prose. Never must be for-
 “ gotten ‘ St. Peter’s Complaint,’ and those
 “ other serious poems, said to be Father South-
 “ well’s: the English whereof, as it is most
 “ proper, so the sharpness and light of wit is
 “ very rare in them.* Noble Henry Constable
 “ was a great master in English tongue; nor
 “ had any gentleman of our nation a more pure,
 “ quick, or higher delivery of conceit; witness
 “ among all other, that Sonnet of his before
 “ his Majesty’s ‘ Lepanto.’† I have not seen
 “ much of Sir Edward Dyer’s poetry.‡ Among
 “ the lesser late poets, George Gascoign’s§
 “ works may be endured. But the best of these
 “ times, if Albion’s England|| be not preferred,
 “ for our business is the ‘ Mirrour of Magi-
 “ strates,’ and in that ‘ Mirrour,’ Sackville’s
 “ ‘ Induction,’ the work of Thomas, afterwards
 “ Earl of Dorset,¶ and Lord Treasurer of
 “ England: whose also the famous tragedy of
 “ ‘ Gorboduc’ was the best of that time, even
 “ in Sir Philip Sydney’s judgment; and all
 “ skilful Englishmen cannot but ascribe as
 “ much thereto, for his phrase and eloquence
 “ therein. But before in age, if not also in
 “ noble, courtly and lustrous English, is that
 “ of the ‘ Songes and Sonnettes’ of Henry
 “ Howard, Earl of Surry,** (son of that vic-

* See p. 219. † P. 228. ‡ P. 144. § P. 24. || P. 215. ¶ P. 65. ** P. 43.

“ torious

“ torious prince, the Duke of Norfolk, and fa-
 “ ther of that learned Howard, his most lively
 “ image, Henry, Earl of Northampton) written
 “ chiefly by him, and Sir Thomas Wyat, not
 “ the dangerous commotioner but his worthy
 “ father. Nevertheless, they who command
 “ those poems, and exercises of honourable wit,
 “ if they have seen that incomparable Earl of
 “ Surry, his English Translation of Virgil’s
 “ Eneids, which for a book or two, he admi-
 “ rably rendreth, almost line for line, will bear
 “ me witness that those other were foils and
 “ sportives. The English poems of Sir Walter
 “ Raleigh, of John Donne, of Hugh Holland,
 “ but especially of Sir Foulk Grevile, in his
 “ matchless ‘ Mustapha,’ are not easily to be
 “ mended. I dare not presume to speak of his
 “ Majesty’s exercises in this heroic kind, because
 “ I see them all left out in that which Mon-
 “ tague, Lord Bishop of Winchester, hath
 “ given us of his royal writings. But if I
 “ should declare my own rudeness rudely, I
 “ should then confess that I never tasted Eng-
 “ lish more to my liking, than in that vital, ju-
 “ dicious and most practicable language of Ben-
 “ jamin Jonson’s poems.”*

THOMAS BASTARD was born at Blandford in
 Dorsetshire, educated at Wykeham’s school, ad-

* Wart. Hist. Poet. III. p. 276, 277, 278.

mitted perpetual Fellow of New-College in 1588, and two years afterwards A. B.—“ But being,” says Wood, “ much given to the vices belonging to poets, and given to libelling, he was in a manner forced to leave his Fellowship in 1591.” He was soon after made Chaplain to Thomas, Earl of Suffolk, Lord Treasurer of England, and became Vicar of Beere-Regis, and Rector of Amour, or Hamer, in his native country, being then A. M. He was endowed with many rare accomplishments, and was excellently skilled in Greek, Latin, and poetry, and in his latter years a quaint preacher. His discourses were always pleasant, and he was much courted by ingenious men. He was a most excellent epigrammatist, and was always ready to versify on any subject, as his compositions, which in Wood’s time were in several hands proved. The following is an Epigram he made upon his three wives.

Terna mihi varlis ducta est aetatibus uxor,

Hæc juveni, illa viro, tertia nupta seni.

Prima est propter opus teneris mihi juncta sub annis,

Altera propter opes, tertia propter opem.

He wrote and published many things, but all that Wood had seen, were the following. I. Epigrams.* II. Poema, entitled “ Magna Britannia,” lib. 3. Lond. 1605, 4to. III. Five

* See Farmer’s Cat. No. 6068—3vo, 1593.

Sermons. Lond. 1615, 4to. IV. Fifteen Sermons, Lond. 1615, 4to.

This celebrated poet and preacher became latterly disordered in his senses, during which he contracted debts, which threw him into the prison at Dorchester, where he died obscurely, and in a mean condition, 19 April, 1618.* In England's Parnassus, are several extracts from his poems,† of which the following is the longest.

I chanced on a monster of a man,
 With health heart-sicke, sterv'd with store of foode,
 With riches poore, with beautie pale and wan,
 Wretched with happinesse, evil with good.
 One eye did envie at the t'other eye :
 Because the other envide more then hee :
 His hands did fight for the first injurie,
 So envie envide, envide to be.
 And as he went, his tender foote was fore,
 And envide at the foote that went before.

SIR JOHN DAVIS.

“ Sir John Davis, the learned and well ac-
 “ complisht father of a no less learned and ac-
 “ complisht daughter, the present Countess
 “ Dowager of Huntington : his poem ‘ Nosce

* Wood's Ath. I. 431. † P. 33, 71, 110, 196, 216, 241, 293, 320, 321.

“ Teip-

“ Teipsum’ (besides which and his ‘ Orchestra,’
 “ publiht together with it, both the products
 “ of his younger years, I remember to have
 “ seen from the hands of the Countess, a judi-
 “ cious metaphrase of severall of David’s psalms)
 “ is said to have made him first known to Queen
 “ Elizabeth, and afterwards brought him in
 “ favor with King James, under whose auspices,
 “ addicting himself to the study of the Common
 “ Law of England, he was made the King’s
 “ first Serjeant, and afterwards his Attorney
 “ General in Ireland.”

He was born at Chisgrove in the parish of
 Tyfbury in Wiltshire, the son of a wealthy Tan-
 ner of that place, and in 1585, in the fifteenth
 year of his age, became a Commoner of Queen’s
 College, Oxford, where he made a considerable
 progress in literature, and whence, after taking
 a degree in Arts, he removed to the Middle
 Temple, and became a Barrister. But being
 expelled for beating Richard Martin [afterwards
 Recorder of London] in the Common Hall at
 Dinner, he returned to his studies at Oxford,
 and indulging serious thoughts, composed that
 excellent philosophical and divine poem “ Nosce
 Teipsum,” which was published at Lond. 1599,
 in quarto, and dedicated to Q. Elizabeth, and
 again in 1622, in 8vo. Afterwards, by the fa-
 vour of Lord Keeper Egerton, he was again re-
 stored

stored to his chamber, practised at the Bar, and was elected a Burgess for that parliament, which was held at Westminster in 1601. Upon the death of Q. Elizabeth, he went with Lord Hunsdon into Scotland, to congratulate King James as her lawful successor; and upon being introduced with his companions into his Majesty's presence, the King enquiring their names, at the name of Davis, asked if he was *Nosce Teipsum?* and being answered in the affirmative, graciously embraced him, and took him into such favor, that he soon made him his Solicitor, and then Attorney General in Ireland. While he held that place, he was knighted 11 Feb. 1607, and afterwards returning to England, was made King's Serjeant in 1612; became one of the Judges of Assize on the circuits, and at length in 1626, was made Lord Chief Justice of the King's Bench; but before his installation, died suddenly of an apoplexy. He left behind him the character of a bold spirit, a sharp and ready wit, and of a man completely learned, but in reality more a scholar than a lawyer. He married Lady Eleanor Touchet, daughter of George, Lord Audley, Earl of Castlehaven, a lady of an extraordinary character, (as may be seen in Ballard's *Memoirs**), by

* Ballard's *Memoirs of Learned Ladies*, p. 271. She afterwards married Sir Archibald Douglas, who died 28 July, 1644.

T

whom

whom he had a son, an ideot, and a daughter, Lucy, married to Ferdinand, Lord Hastings, afterwards Earl of Huntingdon. His widow survived till 1652.*

His works were I. *Nosce Teipsum* above-mentioned. In 1714, a new edition was published by N. Tate, who has given a very advantageous character of him; and another by Edward Capel, in his *Prolusions*.—II. *Hymns of Astræa*, in acrostic verse, printed with the former.—III. *Orchestra*, or a Poem expressing the Antiquity and Excellency of Dancing, in a dialogue between Penelope and one of her wooers, containing 131 stanzas unfinished.—IV. *Discovery of the true Causes why Ireland was never entirely subdued, nor brought under obedience of the Crown of England, until the beginning of his Majesty's happy reign*, Lond. 1612, 4to.—V. *Declaration of our Sovereign Lord the King concerning the titles of his Maj. son Charles the Prince, and Duke of Cornwall, &c.* Lond. 1614, in fourteen sheets in folio, printed in columns, one French, the other English.—VI. *Le Primer Reports des Cases et Matters en ley Resolves, &c. Adjudges in les Courts del Roy en Ireland*, Dubl. 1615, Lond. 1628, 1674, folio.—VII. *Perfect Abridgment of Sir Edward Coke's eleven books of Reports*, Lond. 1615, duodecimo.

* Wood's *Ath.* I. p. 305, 306—*Gen. Dict.* iv. p. 512.

—VIII. *Jus imponendi vectigalia, &c.* Lond. 1656, 59, &c. octavo. He left also several things in MS. of which an account may be seen in A. Wood.

He was in his 57th year at the time of his death, which happened on Thursday morning, 7 December, 1626, being then found dead in his bed, having gone to rest in good health the preceding night.

Lady Eleanor his wife having, as she says, about three years before predicted his death, as a punishment for having thrown into the fire one of her books of prophecies, put on mourning garments from that time; and about three days before his sudden death, gave him his pass, bursting into tears before all his servants and friends at the table; on which, being asked what was the matter, she answered, “husband, these are your funeral tears,” to which he replied “weep not when I am alive, and I will give you leave to laugh when I am dead.”*

His “*Nosce Teipsum*”, which is a philosophical discourse on the immortality of the soul, is deserving of very high praise, as a metaphysical poem, for the purity and neatness of the language, the vigour of the thoughts, and the har-

* Extracted by Ballard from an exceedingly scarce pamphlet, entitled, “*The Lady Eleanor her Appeal*,” 1646, 4to.—Ballard, 272. See also Wood’s *Ath.* I. p. 507.

mony of the versification. “ Sir John Davis,” “ says Mr. Chalmers”, is the first of our poets, who reasoned in rhyme; yet the palm of logical poetry has been assigned by Johnson to Dryden; though the laureate of James II. can boast of nothing which is comparable to the “ *Nosce Teipsum*” of Davis, for concatenation of argument, and sublety of thought.*

An edition of his poetical works was printed in octavo by T. Davies, 1773, and they are collected among Anderson’s British Poets.††

* Apology for the Believers in the Shakespeare Papers, 1797, 8vo. p. 461. n. (d). † Vol. II. 1792, p. 675.

† There was a Sir John Davis, Knt. who published “ Reason’s Academy, or a new Poet with Sovereign Salve to cure the World’s Madnes; expressing himself in several essays and witty discourses,” Lond. 1620, 8vo. written in prose, and at the end of it is Reason’s Moan, written in verse, in eleven stanzas.

There was a Sir John Davis, Surveyor of the Ordnance, and an eminent mathematician, one of the Council formed by the Earl of Essex (1600)—of course a principal insurgent with that rash nobleman and condemned to death for treason, but after a year’s imprisonment, pardoned 5 Feb. 160½—on which he retired to an estate which he purchased at Pangbourne in Berkshire, and died there 14 May, 1625—Birch’s Mem of Q Eliz. II. p. 494. This Sir John Davis was knighted at Calais, and was in his 63d year at his death. His son, Sir John Davis, also owner of Pangbourne, married Anne, daughter of Sir John Suckling, of Whitton, county Middlesex, knt. who died 1627, (father of Sir John Suckling the poet) which lady died 24 July 1659. Ashmole’s Berks, II. p. 329, 330.

JOSHUA

JOSHUA SYLVESTER.

“ Joshua Sylvester, the English Translator
“ of Du Bartas his Poem of the six Daies work
“ of Creation, by which he is more generally
“ fam’d, (for that poem hath ever had many
“ great admirers among us) than by his own
“ poems commonly printed therewith.”

This person, who in his day obtained the name of “ Silver-tongued Sylvester,” was educated by his uncle, W. Plumb, esq. and is reported to have been a merchant-adventurer. Queen Elizabeth is said to have had a respect for him, and her successor a greater, and Prince Henry greater than his father. His moral conduct, his piety, and his courage and patience in adversity, were highly celebrated: and he was so accomplished in languages as to understand French, Spanish, Dutch, Italian, and Latin. But his forwardness to correct the vices of the age, exposed him to a powerful resentment; and his country is said to have treated him with ingratitude. He died at Middleburg in Zealand, in 1618, aged 55. His translations, as Phillips says, were better received than his original works.

His "Divine Weeks and Works" of Du Bartas, were printed at London, 1621, folio, after his death, with his portrait laureated.*— Among Dr. Farmer's curious books, was "Sylvester's Poems, containing Tobacco batter'd and the Pipes scatter'd about their Ears by a volley of holy Shot thunder'd from Mount Helicon," 1615 †

JERVASE MARKHAM.

JERVASE (whom Phillips erroneously calls JOHN), MARKHAM, is said to have been son of Robert Markham, of Cotham, in Nottinghamshire, esq. but his name does not occur in the pedigree of that family, printed in Thoroton's Nottinghamshire.‡ Robert Markham, of Cotham, esq. married Mary, daughter of Sir Francis Leake, knt. and had issue Sir Robert Markham, of Cotham, knt. whose wife Ann, daughter of Sir John Warburton, of Cheshire, died 17 November, 1601. This Sir Robert might perhaps be brother of our poet. Dr. Thoroton

* Wood's Ath. I. p. 594. † No. 6746, Farmer's Library, mentioned also in Comp. Dict. xiv. p. 276. ‡ Thoresby's Edition, I. p. 344.

mentions Sir Robert's brother Francis, who was a foldier and a scholar ; and " was admitted into the university of Heidelberg, 12 Feb. 1595 ; this person collected the history of his own family, and wrote certain decades of epistles to eminent persons, concerning the Art of War, which he printed. The elder brother was a fatal unthrift, and destroyer of this eminent family."*†

Jervase Markham was a voluminous writer, upon an astonishing variety of subjects, from the latter end of the reign of Queen Elizabeth till that of Charles I, for whom he is reported to have taken up arms, and borne a captain's commission.‡ During a long period of his life he

* Ibid. † Sir Griffin Markham, well known for his concern in Sir Walter Raleigh's plot, was son and heir of Thomas Markham, of Allerton, standard-bearer to Q. Elizabeth's band of pensioners, by Mary, daughter and heir of Rice Griffin, of Dingley, slain at Norwich ; which Thomas Markham was son of Sir John Markham, of Cotham, Kent, who died 1558, (great-grandfather of Sir Robert, the unthrift) by Ann his third wife, daughter and coheir of John Strelly, relict of Richard Stanhope.—*Threlby's Thoroton's Nott. Ill. p. 348.*

This Sir Griffin was condemned for the abovementioned plot, but had a respite sent him while on the scaffold at Winchester, and being afterwards pardoned, retired into the Low Countries, where he made several discoveries to Sir Thomas Edmondes, then Ambassador at Brussels, regarding the persons concerned in the Gunpowder Plot. *Birch's Mem. of Q. Eliz. I. p. 158.*

‡ In Gervase Holles's curious memoirs of the Holles family, (Coll. Nob. Fam. 82) is a singular anecdote of one *Gervase Markham*, who might not improbably be our poet. A violent animosity subsisted between the families of Holles and Stanhope, and Gilbert, Earl of Shrewsbury. Roger Orme, servant to Sir John Holles, having fought a duel with one Padsey, gentleman of the horse to the Earl of Shrews-

seems to have supported himself in part at least, by compilations for the booksellers. For the following curious memorandum is preserved in the *Biographia Dramatica* I. 299. “ Md. That

bury, in which Pudsey was slain. “ *Gervase Markham* let fall some
 “ passionate words, accusing Sir John Holles, as the cause of that quar-
 “ rel, and as being guilty of his death. This *Gervase Markham* was a
 “ great confident or (as the phrase is now) the gallant of the Coun-
 “ tesse of Shrewsbury, and was usually, in those days, termed her
 “ champion. A proper handsome gentleman he was, and of great
 “ courage. Sir John Holles sent him a challenge in the following
 “ words.

“ For Gervas Markham,

“ Whereas you have said, that I was guilty to that villainy of Orme,
 “ in the death of Pudsey, I affirm that you ly, and ly like a villaine,
 “ which I shall be ready to make good upon yourself, or upon any
 “ gentleman, my equal, living.” “ John Holles.”

Gervase Markham sent an answer to the following effect: “ that
 “ he accepted his challenge, and would accordingly give him a meet-
 “ ing at such an hour, alone, or with either of them a boy of 14 years
 “ of age or under; the place Workshop-Park, and the weapons rap-
 “ pier and dagger. Sir John Holles, allowing the other circum-
 “ stances, excepted against the place, being the place where his mor-
 “ tal enemy, the Earl of Shrewsbury then lived, which he thought
 “ neither reasonable for himself to admit, nor honourable for his
 “ enemy to propound, and therefore urged that a more equal place
 “ might be assigned. Markham, taking advantage of this, as if he
 “ had declined the encounter, publishes it accordingly to his disgrace.
 “ Sir John Holles finding this unworthy dealing, and that he could
 “ not have an equal place assigned him, resolved to take that oppor-
 “ tunity, which fortune should next offer him, which shortly aft.
 “ did afford itself on this occasion.

“ To the christening of his second son Denfil Holles (1597) the
 “ Lady Stanhope, his mother-in-law, was invited a god-mother;
 “ after which performed, she returned from Haughton to Shelford;
 “ and Sir John Holles accompanying her part of the way over the
 “ Forest of Sherwood, it fortun'd that Gervas Markham, with others
 “ in his company, met them, and pass'd by. So soon as he saw that

“ Markham

“ I Gervase Markham of London gent. do pro-
 “ mise hereafter never to write any more book
 “ or books to be printed of the diseases, or cures
 “ of any cattle, as horse, oxe, cowe, sheepe,

“ Markham was past, he took leave of the Lady Stanhope, galloped
 “ after and overtook him; after he had told him how unworthily he
 “ had dealt with him, they alighted, and drew their rapiers. I have
 “ heard him say, that upon the first encounter, he used these words,
 “ Markham, guard yourself better, or I shall spoil you presently (for
 “ he said he lay as open to him as a child) and the next passe he ran
 “ him through the body. With this wound Markham fell, and was
 “ carried off the field by those in his company, whilst Sir John
 “ Holles, with his servant Ashton, and a groom, who only were with
 “ him, returned to Haughton.

“ The news of Gervase Markham’s disaster being come to the Earl
 “ of Shrewsbury, he immediately raised his servants and tenants to
 “ the number of 120, with a resolution to apprehend Sir John Holles,
 “ so soon as he should know that Markham’s wound was mortal.
 “ Which Edmund, Lord Sheffield (after Earl of Mulgrave) under-
 “ standing, he speedily repaired to Haughton with threescore in his
 “ retinue out of Lincolnshire, to assist his cozen-germaine in case the
 “ Earl should attempt any thing. An old servant to Sir John Holles
 “ told me, he was present when the Lord Sheffield came, and that
 “ his master going forth to meet him, he asked him how it was with
 “ Markham: he replied, he thought the greatest danger was, that he
 “ had spoiled his whoring. ‘ I hear, cozen, says the Lord Sheffield,
 “ that my Lord of Shrewsbury is prepared to trouble you; take my
 “ word, before he carry you, it shall cost many a broken pate.’ And
 “ so he went in with him, and remained with him at Haughton un-
 “ til they had certain account that Markham was past danger, who
 “ indeed, recovered and lived after, to be an old man, but never
 “ after eat supper, nor received the Sacrament; which two things
 “ he rashly vowed not to do until he were revenged. A difficult
 “ undertaking, and as he found a very vain one, having so valiant and
 “ circumspect an adversary.”*

About 1625, “ Gervase Markham, the mortal enemy of Sir John
 “ Holles, (then Earl of Clare,) being Sheriff of Nottinghamshire, was

* Collins’s Noble Families, p. 84, 85.

“ swine, and goates &c. in witnes whereof I
 “ have hereunto sett my hand the 24th daie of
 “ July, 1617. “ Gervis Markhm.”

But he appears to have been earliest distinguished by his talents for poetry.

In 1597, he published “ Devereux Vertues
 “ Tears for the losse of the most Christian King
 “ Henry, third of that name, King of France,
 “ and the untimely death of the most noble and
 “ heroical Walter Devereux, who was slain be-
 “ fore Roan in Fraunce. First written in French
 “ by that most excellent and learned Gentle-
 “ woman Madame Genoifne Pelan Maulette,
 “ and paraphrastically translated into English
 “ by Jarvis Markham, 4to. 1597.”†‡

“ robbed of about 5000l. (during his absence from home) by two of
 “ the Soubyes his reputed bastards, and others. But pursuit being
 “ made after them, they hid about 2000l. of the money in Gamelsten
 “ woods (a lordship of the Earl of Clare) which was found and
 “ brought to the Earl as Lord of the Fee, to whom, as felons goods it
 “ escheated: but he presently sent the whole back to Gervase Mark-
 “ ham, from whom it was stolen, scorning to advantage himself by
 “ the spoils of his enemy. This act more enraged Markham than
 “ the loss of his money, because it imposed upon him an obligation to
 “ his adversary: yet after he had curst and sworn like a beggar, he
 “ enforced upon himself so good manners, as to come to the Earl at
 “ Haughton, to give him thanks, which from the time of their com-
 “ bat, was the only time during their lives that they had seen one
 “ another.” *Ibid.* p. 97.

† This book was in Dr. Farmer's Library, No. 6633. ‡ The ex-
 tracts from Markham in England's Parnassus, are more numerous than
 from any other minor poet, viz. p. 3, 53, 59, 62, 88, 89, 91, 92,
 93, 98, 101, 103, 126, 132, 137, 138, 143, 167, 194, 216, 221,
 239, 243, 244, 255, 299, 331, 332, 338, 355, 372, 459, 472, 482.

He

He translated Ariosto's Satires, of which I do not recollect the earliest date, but there is an edition in 4to, 1608.

III. In 1595, he published a new edition, in which the language is much altered and modernized, of Juliana Berners's "Gentleman's Academie, or the Booke of St. Albans," first printed by Caxton, in 1486, in folio.

IV. He was author of "England's Arcadia, alluding his beginning from Sir Philip Sydney's ending," 4to, 1607.

V. The "Famous Whore, or Noble Courtezan: containing the lamentable complaint of Paulina, the famous Roman Courtezan, sometime mistress unto the great Cardinal Hippolyto of Este, translated into verse from the Italian," octavo, 1609.

VI. The "English Horseman," 4to, 1617.

VII. The "Art of Archerie," octavo, 1634.

VIII. The "Way to get Wealth," and other works, 4to, 1638.

IX. The "Soldier's Exercise," &c. in three books, of which there was a third edition, in 4to, 1643.

X. Cure of all diseases, incident to Horses, 4to, 1610.

XI. English Farrier, 4to, 1649.

XII. Master-piece, of which there is an edition in 4to, 1662.

XIII. Faithful Farrier, an edit. in 8vo. 1667.

XIV. Liebault's *Le Maison Rustique*, or the Country Farm, Lond. folio 1616. This Treatise, which was at first translated by Mr. Richard Surfleit, a Physician, our Author enlarged with several additions from the French books of Serris and Vinet, the Spanish of Albiterio, and the Italian of Grilli, and others.

XV. He revived and augmented "The Art of Husbandry," first translated from the Latin of Cour Herefbachiso, by Barnaby Googe, 4to. 1631.*

XVI. *Hero and Antipater*, a Tragedy, 4to. 1622, assisted by William Sampson.

This is the best list of Markham's publications which the compiler of this work is enabled to give, but it is probably not only very defective, but inaccurate.

Numerous however, as were this writer's works, his memory has not had the fate of being transmitted with any clearness to posterity. The time of his death, and all other particulars regarding him are utterly unknown.

* Some ancient Tracts of Husbandry, (among which I presume were Markham's) were republished a few years ago. See *Annals of Agriculture*, vol. xxi.

It is observed by Langbaine, that he must have had no common talents to have excelled in so many different walks.

SIR WALTER RALEIGH.

“ Sir Walter Raleigh, a person both sufficiently known in history, and by his History of the World, and seems also by the character given him by the forementioned author of the Art of English Poetry, to have expressed himself more a poet than the little we have extant of his poetry seems to import: ‘ For ditty and amorous ode’, saith he, ‘ I find Sir Walter Raleigh’s vein most lofty, insolent, and passionate.’”

This most extraordinary and unfortunate genius was born at Hayes Farm, in the parish of Budley in Devonshire, in 1552, being the son of Walter Raleigh, esq. descended from an ancient family, by Katharine, daughter of Sir Philip Champernown, of Modbury, (relict of Otho Gilbert, of Compton in Devonshire, esq.) In 1568 he became a commoner of Oriel College, Oxford, where his abilities soon displayed themselves,

felves, by an uncommon progress in academical learning; but his ambition soon led him into the world, and he resided some time in the Middle Temple, yet with no view of studying the law, of which the narrow trammels must have been utterly disgusting to his mighty spirit. In 1569, when Q. Elizabeth sent forces to assist the persecuted Protestants in France, Raleigh went among them as a volunteer. As it appears, that he remained in that kingdom beyond the death of Charles IX, which from his first going is about five years, and that in this compass of time nearly thirty battles, sieges, overthrows, treaties, and capitulations on one side or the other may be enumerated; it is manifest he was hazardously engaged in some, if not several of them. In 1576, a commendatory poem was prefixed to Gascoigne's satire, called "The Steel-Glass," by "Walter Rawely, of the Middle Temple," who is supposed to have been our author. "But the poem itself" says Oldys, "to me discovers, in the very first line of it, a great air of that solid axiomatical vein, which is observable in other productions of Raleigh's muse:

Sweet were the fauce would please each kind of taste.

And the whole middle hexastic, is such an indication of his own fortune or fate; such a caution against that envy of superior merit, which

which he himself ever struggled with, that it could proceed from no hand more properly than his own.

Though sundry minds in sundry sorts do deem;
Yet worthiest wights yield praise to every pain:
But envious brains do nought or light esteem,
Such stately step, as they cannot attain:
For who so reaps unknown above the rest,
With heaps of harts shall surely be oppress'd."

In 1578 he went to the Netherlands with the forces which were sent against the Spaniards. In 1579 his half-brother, Sir Humphry Gilbert, having obtained a patent of the Queen, to plant and inhabit some northern parts of America, he engaged in that adventure, but returned soon after, the attempt proving unsuccessful. In 1580 he became a Captain in the Wars of Ireland, and the year after one of the Commissioners for the Government of Munster, in the absence of the Earl of Ormond. Here he continued to distinguish himself, till this district was supposed to be reduced into quiet, and then on his return to England, tradition ascribes his introduction to the Queen, to a piece of gallantry, with which he surprized her in one of her walks. "Her majesty," says the report, "meeting with a plashy place made some scruple to go on, when Raleigh, dressed in the gay and genteel habit of those times, presently cast off and spread his new plush cloak on the ground,

ground, whereon the Queen trod gently, rewarding him afterwards with many suits for his so free and favourable tender of so fair a foot-cloth: thus an advantageous admission into the notice of a prince, is more than half a degree to preferment."* The truth is, Raleigh always made a very elegant appearance, as well in the splendor of his attire, as the politeness of his address, having a good presence in an handsome and well-compacted person, a strong natural wit, and a better judgment; with a bold and plausible tongue, by which he could set out his abilities to advantage: and these being all very able advocates for royal favour, especially in a female sovereign, it is no wonder that he advanced apace upon it. It seems to be doubtful whether there is any truth in the story of his quarrel with Arthur Lord Grey de Wilton, who had been Lord Deputy of Ireland at this time, and the advantage he gained in the Queen's favour by the superior ability with which he pleaded his cause before the Council-Table. In 1583 he set out with Sir Humphry Gilbert, in his expedition to Newfoundland; but within a few days was obliged to return to Plymouth, his ship's company being seized with an infectious distemper: and Gilbert was drowned

* Fuller's Worthies, in Devon.

in coming home, after having taken possession of that country. These expeditions, however, being things that Raleigh had a strong passion for, nothing discouraged him: in 1584, obtaining letters patent for discovering unknown countries, he fitted out two barks under two experienced commanders, who set sail to America, and discovered the country of Wigandacoa, which Q. Elizabeth changed into that of Virginia. The queen was so pleased with the success of this scheme, and gave him such encouragement to complete the discovery, that he immediately prepared another expedition for the purpose. In the mean time he was elected with Sir William Courtnay, a Knight of the Shire for his native county, and between December of this year, and the 24th of February following, (1585) he received the honour of knighthood, “a title” says Oldys, “which her Majesty bestowed, as all others of honour, with frugality and choice. Therefore was it a more certain cognizance of virtue or valour, than titles of more pompous denomination in the reign of her successor, who suffered lucre to corrupt the noble fountain, to turn it into vulgar channels, and drain it even to the dregs, so that the dignities which flowed or overflowed from it, proved distinctions oftener of their pride, riches, or prostitutions, on whom they were conferred, than of

any abilities or performances for the public good that might deserve them.* Nay, that this honour was intended as the most significant testimony of personal desert, may be instanced, according to an ingenious observer of her reign, “ in Sir Francis Vere, a man nobly descended ;
 “ and Sir Walter Raleigh, exactly qualified,
 “ says he, with many others, set apart in her
 “ judgment for military services ; whose titles
 “ she never raised above knighthood : saying,
 “ when importuned to make Vere a Baron ; that

* Sir Edward Walker, Garter, and Secretary at War to Charles I. observes, “ that in all Queen Elizabeth’s forty-four years reign she created but six Earls, and eight or nine Barons, so that when she died, the nobility consisted but of one Marquis, nineteen Earls, two Viscounts, and about thirty Barons : but doubts whether in the reign of K. James the dispensing of honours so liberally was not one of the beginnings of general discontents, especially among persons of great extraction. So that when this king died, having reigned but twenty-two years, he left the nobility in his three kingdoms above double the number to what he found them, though his reign was peaceable and not full of action, which renders men in capacity highly to merit from their prince ; and so, without envy, receive advancement.” And a little further “ when alliance to a favourite ; riches, though gotten in a shop ; persons of private estates, and of families, that many of them, and their fathers would have thought themselves highly honoured to have been but knights in Q. Elizabeth’s time, were advanced, then the fruits thereof began to appear, &c. *Hist. Discourses*, folio 1705, p. 300, 302, &c.—See also on this subject, “ *Reflections on the late Augmentations of the Peerage*,” Lond. printed for Robson and Debrett, 8vo. 1798, in which the author, who was not at the time of writing his pamphlet, aware of Sir Edward Walker’s discourse on the subject, has fallen into a wonderful coincidence of opinion with him.

“ in

“ in his proper sphere, and her estimation, he
“ was ABOVE it already.”*

In 1585 he was engaged with his half-brother Adrian Gilbert, in the discovery of the North-west Passage: and again sent out his own fleet of seven sail for Virginia: and this fleet on their return under the command of his relation Sir Richard Granville, took a richly-laden Spanish ship of 300 ton.

He was now in so much favour as to obtain from the Queen a grant of 12,000 acres of forfeited land, in the counties of Cork and Waterford, in Ireland; and soon after engaged his ships in a third voyage to Virginia. He was also made seneschal of the duchies of Cornwall and Exeter, and lord warden of the Stannaries. On 26 April, 1587, he set forth his fleet on a fourth voyage to Virginia. On 27 November of this year, he was chosen one of the council of war, to withstand the expected Spanish invasion: but this did not hinder him from fitting out in April, 1588, a fifth voyage to Virginia. On 23 July following, when the Spanish Armada appeared over against Portland, he joined the English fleet, with a company of volunteers, and his services on this occasion were such, that the Queen made a considerable augmentation to his

* Osborne's Traditional Memoirs of Eliz. II. p. 43 — Oldys's Life of Raleigh, xxv. xxvi.

patent of wines. In 1589, he accompanied Don Antonio in the expedition to Portugal. In the summer of this year, he visited his seignory in Ireland, and passed some time with Spenser the poet, at Kilcolman, on the banks of the Mulla.* In 1592, he was appointed general of an enterprise against the Spaniards at Panama, but was recalled, and his fleet dispersed in a storm. Soon after he exerted himself as a very active member of parliament. This was the period at which he was libellously aspersed with atheism, a charge supposed to have been influenced, if it did not originate, by a grant of church-lands lately made to him from the crown, of which the principal was the manor of Sherborn. The envy and malignity that his fame now attracted, were watching for some opportunity to revenge themselves upon him. An amour, in which he engaged with a lady of the court, Elizabeth, daughter of Sir Nicholas Throgmorton, furnished this occasion so eagerly sought. Sir Walter was disgraced, and forbid the Queen's presence: but he made the honorable reparation of marriage. While he laboured under this cloud,† he employed his mind in projecting the discovery and conquest of the empire of Guiana, in South America, and went thither himself, in 1595.

* See before, p. 152. † Great interest was made for him to return to the Court. See Sydn. lett. I. p. 377.

On his return, he wrote an account of his expedition, which he printed in 1596, in 4to. and within six months, he fitted out a second voyage to the same parts. The same year he was appointed one of the chief commanders in the enterprize upon Cadiz, under the lord admiral Howard, and the earl of Essex; and here I believe those jealousies and heart-burnings between the Earl and Sir Walter, which afterwards became so violent, and perhaps contributed to the destruction of both, in some degree displayed themselves. After this, he made a new attempt upon Guiana. The king of Spain, in revenge for the late attempt on his kingdom, having mustered up a new invasion of England and Ireland, which, however, was speedily dispersed by the winds and waves; an attack was now planned on the isles of the Azores, in which the earl of Essex had the chief command, and Sir Walter was appointed rear-admiral. The latter distinguished himself by many acts of heroism and wisdom, which again excited the jealousy of Essex, who accused him on his return, and won all the popularity from him. He now again busied himself in parliamentary duties.

About 1598, he was again made the public object of opposition by Essex. Jufts and tournaments were celebrated every year, on the Queen's birth-day, in the Tilt-Yard, near the

palace at Whitehall. The Earl had, by some of his followers, learned that Sir Walter, with a very gallant train, gorgeously accoutred, was to make his appearance the next day, in orange-coloured plumes. Hereupon he provided a much more numerous cavalcade, and decked them out exactly in Raleigh's colours; then the Earl himself appearing at the head of all, armed cap-a-pee, in a complete suite of orange-colour, not only passed for the sole knight or champion of that distinction, by drowning all distinction in Sir Walter Raleigh, but incorporated himself and his train, as so many more of his own esquires, pages, and retinue.* These contests of course caused great ill blood in the court, and rendered the Queen very uneasy. In 1599, Essex was sent over to Ireland, and there arising new fears of invasion, a fleet was hastily fitted out, and Sir Walter appointed vice-admiral, in the *Ark-Royal*.† In 1600, he was sent on an embassy to Flanders, and on his return made governor of the isle of Jersey. Essex at this time, carrying on intrigues with the king of Scotland, is supposed to have taken particular pains to prejudice James against Raleigh, as adverse to his interest; and Raleigh seems to have taken ample revenge, a revenge which truth

* Oldys's Life, cxxxii. † About this time he was in such favour, as to be among the few who dared aspire to a Peerage.—See the *Sydney Papers*, and *Revels on the Passage above cited*.

compels

compels me to relate, (even while it chills my blood with horror), as a most foul blot in his character. On Essex's fall, Raleigh wrote to Sir Robert Cecil a letter, (preserved in Murdin's State-Papers),* pressing with the most diabolical boldness and malignity, the execution of that imprudent, but amiable nobleman.

On the Queen's death, the sun of courtly favour no longer shone on Raleigh. The ungenerous and detestable, though able, Cecil, having used him as a counterpoise to Essex, now cast him off. There was on James's accession to the throne of England, a plot of a few popish priests and others, to establish their religion: and these endeavoured to embark malcontents of all kinds in their measures. Lord Cobham and Raleigh, both of whom had failed in their attempts to persuade James of Cecil's cabals, and root him out of the King's favour, and were therefore, in return, frowned upon, and removed from court by Cecil's influence, were supposed to have been drawn into this conspiracy. Lord Grey de Wilton is accused of having entered into the conspiracy, for the purpose of obtaining liberty of conscience at any rate for the puritans, of which sect he was a principal favourer. Cob-

* Copied under Essex's life in the 5th vol. of the Biog. Brit. 2d edition.

ham, a weak, unsettled, contemptible man, had certainly entered into some intrigues with the count of Aremberg, the Archduke's ambassador, and in his passage to and from the count's house, is admitted to have visited Raleigh. Whatever was the object of these visits, it is not easy to conceive that on Raleigh's part there could be any intention to engage in a plot with Spain, against which all his heroic actions in the late reign had been directed, and with which he had endeavoured by the strongest arguments to persuade James not to conclude a peace; nor can the assertions of Cobham, a man who had long before been considered as a liar and a slanderer, deserve the smallest credit. However, Raleigh, with the rest of the conspirators, was brought to trial. George Brooke, Cobham's brother, was undoubtedly engaged in the original plot of assassination.—The first evidence against Raleigh, was Brooke's confession, that Cobham had told him, that Raleigh was engaged with him in the conference with Aremberg. Cobham himself was worked upon, by being told that Raleigh had accused him, to confirm this: but repenting of this injustice, he wrote Raleigh a letter in his own hand, to acquit him: and as a farther proof of his innocence, Raleigh demanded, over and over again, to be produced face to face in court with his accuser, and this demand was refused.

refused. The whole trial was conducted with the most unparalleled injustice: and the foul and atrocious language of the attorney-general, Coke, would have been alone sufficient to damn the name of that able, but base and profligate character to all eternity. It is admitted on all hands, that Raleigh was unjustly found guilty, because the *legal* evidence for his condemnation was not sufficient. But Carte, (whose gross partiality to the Stuarts destroys the merits of his history, which would otherwise be far the best history of England extant), endeavours to establish the belief of his guilt, though there was a deficiency of proof. He founds it on the authority of the count de Beaumont, ambassador from France, whose reasons however painfully detailed by him,* are insufficient to counterbalance the improbabilities arising from Raleigh's character and views. Sir Dudley Carlton, who was present at the trial, says, "Raleigh answered with that temper, wit, learning, courage, and judgment, that saving it went with the hazard of his life, it was the happiest day he ever spent, so well he shifted all advantages which were taken against him, that, were it not that 'fama malum gravius quam res' and an ill name, half-hanged in the opinion of all men, he would

* Hist. Eng. III. p. 721, note (3).

have been acquitted. After sentence given, his request was to have his answers related to the King, and pardon to be begged; and if there were no hopes thereof, then that Cobham should die first."

The two first that brought the news to the King, were Roger Aston, and a Scotchman, "one whereof affirmed, that never any man spoke so well in times past, nor would in the world to come; and the other said, that, whereas when he saw him first, he was so led with the common hatred, that he would have gone 100 miles to see him hanged, yet, before he parted, he would have gone 1000 to have saved his life. In a word, no man ever got over an universal odium in so short a time: he came into court, the most hated man in England, he went out of it the most popular. Osborne says, that some of Raleigh's jury were afterwards so touched in conscience, that they asked him pardon on their knees for their verdict."

Raleigh was kept near a month at Winchester, after he was condemned, in daily expectation of death. At length with Cobham, Grey, and Markham, he was brought on the scaffold, but reprieved in a manner, which is told in all our histories. Thence he was removed to the Tower of London, where he lay a prisoner many years, and wrote his incomparable 'History of the World.'

World.' Previous to the crime of which he was accused, he had conveyed his fine estate at Sherborne, to his son Walter, which for some time prevented its confiscation. At length the gaping appetites of the needy and detestable favourites of the King found out a flaw, (or pretended flaw) in the conveyance. The estate was declared to be absolutely forfeited to the crown, and given to Carr. Lady Raleigh and her children earnestly petitioned the King for compassion, but could now obtain no other answer, than that "he mun have the land, he mun have it for Carr." And she, a woman of high spirit, on her knees prayed to God, that he would punish those who had thus wrongfully exposed her and her children to ruin. At last, however, James did pay his wife and son a composition of 8000*l.* for it.

At length, on 20 March, 1615, in the thirteenth year of his confinement, he purchased his release from the Tower by sums of money to some of James's favourites; and prepared himself for a voyage to the mines of Guiana. For this he received his majesty's commission by patent; though with some jealousy and opposition of Gondomar, the Spanish ambassador, which had necessitated Sir Walter not only to make a solemn protestation to the King that he had no other intention than to go to the gold mines, but also to write his majesty "a close letter,"
explain-

explaining his whole scheme, “ upon the word of a King, to keep it secret.”

On March 28, 1617, Raleigh set sail with the first part of his fleet, consisting of seven ships, having 200 men in his own vessel (commanded by his son Walter) of which 80 were gentlemen volunteers and adventurers, mostly Sir Walter's relations. Other ships joined him, and at length after many storms and difficulties, he arrived at Caliana on the coast of Guiana, on 12th of Nov. Two days afterwards he dispatched a letter to Lady Raleigh, wherein are these words.

“ I cannot write to you but with a weak hand,
 “ for I have sufferd the most violent calenture
 “ for fifteen days that ever man did, and lived;
 “ but God that gave me a strong heart in all
 “ my adversities, has also now strengthen'd me
 “ in the hell-fire of heat. We have had two
 “ most grievous sicknesses in our ship, of
 “ which forty-two have died, and there are yet
 “ many sick; but having recovered the land
 “ of Guiana this 12th of November, I hope
 “ we shall recover them. We are yet two
 “ hundred men, and the rest of our fleet are
 “ reasonably strong, strong enough I hope to
 “ perform what we have undertaken, IF THE
 “ DILIGENT CARE AT LONDON TO MAKE OUR
 “ STRENGTH KNOWN TO THE SPANISH KING BY
 “ HIS AMBASSADOR, has not taught the Spanish
 “ King

“ King to fortify all the entrances against us.
“ Howsoever, we must make the adventure,
“ and if we perish, it shall be no honour for
“ England, nor gain for his Majesty to lose,
“ amongst many others, an hundred as valiant
“ gentlemen as England hath in it.”

Raleigh removed on the 4th of December from the position he now occupied, to the Triangle Islands, where relapsing into sickness, and being so weak that he could move no otherwise than as he was carried in a chair, he sent Captain Kemis with the five lesser vessels, and five or six companies of foot of fifty men each, up the Oronoque, thence to pass to the Mine. They found it necessary first to attack the little Spanish Town of St. Thome, through fear of leaving the enemy's garrison between them and their boats. Here young Raleigh was slain, gallantly fighting; but Kemis fired the town; and had now a fair opportunity to make what trial he pleased at the mine: he accordingly made an attempt with Captain Thornhurst, Mr. W. Herbert, Sir John Hamden and others, but receiving a check from an ambuscade of Spaniards, who by a volley of shot, killed two of his men, hurt six others, and wounded Thornhurst, he was discouraged and dissuaded from all further attempt by his companions, who were now sure they had been betrayed to the Spaniards.

Spaniards. He returned therefore with his detachment to Raleigh, who reproached him so severely for not having made an actual trial at the mine, that a few days afterwards he retired into his cabin and shot himself. Kemis however had brought with him from St. Thome, a large bundle of papers, found in the governor's study there, among which were four letters proving Raleigh's whole enterprize to have been betrayed. "It pleased his Majesty," wrote Sir Walter "to value us at so little, as to com-
 "mand me, upon my allegiance, to set down
 "under my hand the country and the very
 "river, by which I was to enter it, to set down
 "the number of my men, and burden of my
 "ships, and what ordnance every ship carried;
 "which being made known to the Spanish am-
 "bassador, and by him sent to the King of
 "Spaine, a dispatch was made, and letters sent
 "from Madrid before my departure out of the
 "Thames."* In a letter to Lady Raleigh, he says, "Never was poor man exposed to slaugh-
 "ter as I was. It were too long to tell you
 "how we were preserved; if I live, I shall
 "make it known."

Discontent, refractoriness, mutiny of his fleet now brought him home. The news of what

* Letter to Sir Ralph Winwood.

had passed at St. Thome no sooner reached the Spanish ambassador, than he assaulted the timidity of James with complaints of broken promises, and disturbed union. The pacific King was ready to do any thing to appease him, and hush up the dreadful source of quarrel. Raleigh was accordingly arrested at Plymouth by Sir Lewis Stukeley, after he had been absent on his voyage full twelve months. On his landing, he had heard the exasperation of the court against him, but had resolved to face the storm, conscious of his innocence. As he proceeded however a prisoner to London, and reflected on the character of James, he began to repent his rashness, and is said to have tampered with Stukeley for an escape. On Friday August 7, he arrived at Stukeley's lodgings; and that perfidious wretch, betraying him, was employed, with a grant of indemnity to himself, to seduce him into a flight, in his own company, and as soon as he had made a little progress down the river towards Gravesend, to arrest him again, which service he had the baseness to perform.*

This escape was made use of to aggravate Raleigh's crime. He was sent prisoner to the Tower on Monday morning the 10th of Aug.

* This wretch about two years after, having been found guilty of clipping the gold coin, paid all he had for a pardon, and retired to the isle of Lundy, where he soon died a mad beggar,

On Wednesday the 28th of October, he was awaked out of a fit of a fever, to appear at the Bar of the King's Bench ; and soon after nine, he was brought thither ; and his conviction at Winchester being read, the Attorney General, Mr. Henry Yelverton, set forth “ that the Prisoner having been fifteen years since convicted of high treason, and then received the judgment of death, his Majesty, of his abundant grace had been pleased to shew mercy unto him, till now, that justice calls to him for execution. Sir Walter Raleigh (continued he) hath been a statesman, and a man who in regard to his parts and quality, is to be pitied : he has been as a star, at which the world have gazed ; but stars may fall, nay, they must fall when they trouble the sphere wherein they abide. It is therefore his Majesty's pleasure now to call for execution of the former judgment, and I now require order for the same.” Raleigh pleaded his Majesty's Commission, which was a virtual pardon. [And this Sir Francis Bacon had assured him in the strongest terms, before he set out on his voyage.] The Chief Justice disallowing this plea, advised him to the wisdom of submission, and granted execution. Raleigh then desired that he might not be cut off so suddenly : but all he obtained, was the honour of being

being beheaded.—The next morning, Thursday the 29th, he was brought to the scaffold; where having put off his gown and doublet, he called to the headsmen to shew him the ax, which not being suddenly done, he said “ I pry’thee, let me see it. Dost thou think that I am afraid of it?” Having fingered the edge of it a little, he returned it, and said, smiling to the Sheriff, “ This is a sharp medicine, but it is a sound cure for all diseases;” and having intreated the company to pray to God to assist and strengthen him, the executioner kneeled down and asked him forgiveness, which Raleigh, laying his hand upon his shoulder, granted. Then being asked which way he would lay himself on the block, he answered, “ So the heart be right, it is no matter which way the head lies.” As he stooped to lay himself along, and reclined his head, his face being towards the east, the headsmen spread his own cloak under him. After a little pause, he gave the sign that he was ready for the stroke, by lifting up his hand, and his head was struck off at two blows, his body never shrinking or moving.

The murmurs and discontents which arose from this cruel murder were so great, that James put forth a declaration, which had the common fate of such apologies,* that of rendering

* Such was the fate of Henry the Seventh’s declaration regarding

the transaction still more odious in the opinion of the world.

I cannot sum up the general character of this great hero better, than in the following words of a most ingenious historian.

“ Sir Walter Raleigh, the most extraordinary genius of his own, or perhaps any other time, a penetrating statesman, an accomplished courtier, a deep scholar, a fine writer, a soldier, and one of the ablest seamen in the world; this vast genius that pierced so far and ran through so many things, was of a fiery, eccentric kind, which led him into daring expeditions, and uncommon projects, which not being understood by a timid prince, and envied and hated by the rivals he had in so many ways of life, ruined him at last. In person he ran infinite risks in Guiana, in search of gold mines; and when this country was first discovered, he looked through the work of an age, at one glance, and saw how advantageous it might be made to the trade of England. He was the first man in England who had a right conception of the advantages of settlements abroad; he was

Perkin Warbeck, which must afford a perfect conviction to every penetrating mind, that Perkin was the true Duke of York.—Even Lord Bacon insinuates this.—But see Walpole’s “ Historic Doubts,” the most ingenious of his works, with the feeble answer by Hume, in a note to his history.

son

then the only person who had a thorough insight into trade, and who saw clearly the proper methods of promoting it. He applied to court, and got together a company, which was composed of several persons of distinction, and several eminent merchants, who agreed to open a trade and settle a colony in that part of the world, which in honour of Queen Elizabeth, he called Virginia.

Raleigh had too much business upon his hands at court, and found too few to second him in his designs, to enable him to support the establishment with the spirit in which he began it. If ever any design had an ominous beginning, and seemed to forbid any attempts for carrying it on, it was that of the first settlement of Virginia. Near half of the first colony was destroyed by savages, and the rest consumed and worn down by fatigue and famine, deserted the country and returned home in despair. The second colony was cut off, to a man, in a manner unknown; but they supposed it to be destroyed by the Indians. The third had the same dismal fate.”*†

* Account of the European “Settlements in America” [Lond for Doddsley 1753, 2d edit. 2 vol. 8vo.] vol. 2, p. 217, 218. This book is supposed to have been written by Mr. William Burke, [cousin to Mr. Edmund Burke] formerly Secretary to General Conway, when Secretary of State, and several years Paymaster in India. Of this beautiful and luminous narrative, the merits are above my feeble praise.

† Abbe Raynal, in his *History of the Indian Settlements*, says, vol.

There is a poem, which among the MSS. of the British Museum, is said to have been written by Sir Walter Raleigh just before he died. It seems to partake so much of the sublime spirit of his character, that, (although it has been printed before in the *Topographer*, I. 425; and also in a very imperfect manner among Sir Henry Wotton's Remains) I cannot refrain from inserting it here.

SIR WALTER RALEIGH

IN THE UNQUILT REST OF HIS LAST SICKNESS

I.

Eternal Mover, whose diffused glory
 To shew our groveling reason what thou art,
 Infolds itself in clouds of restless story,
 Where Man, the proudest creature, acts his part,
 Whom yet alas I know not why we call,
 The world's contracted sun, the little all!

6, p. 21. "A report had prevailed, though its origin could not be discovered, that in the interior parts of Guiana, there was a country known by the name of El Dorado, which contained immense riches in gold and precious stones; more mines and treasures than Pizarro or Cortez had ever found. This fable had not only inflamed the ardent imagination of the Spaniards, but fired every nation in Europe.

Sir Walter Raleigh in particular, one of the most extraordinary men that ever appeared in a country abounding in singular characters, was seized with this enthusiasm. He was passionately fond of every thing that was magnificent; he enjoyed a reputation superior to that of the greatest men; he had more knowledge than those whose immediate pursuit was learning; he possessed a freedom of thinking uncommon in those days; and had a kind of romantic turn in his sentiments and behaviour. This determined him in 1595, to undertake a voyage to Guiana; but he returned without discovering any thing relative to the object of his voyage. On his return, however, he published an account, full of the most brilliant impostures that ever amused the credulity of mankind."

II.

II.

For what are we but lumps of walking clay ?
 What are our vaunts ? Whence should our spirits rise ?
 Are not brute beasts as strong ? And birds as gay ?
 Trees longer liv'd, and creeping things as wise ?
 Only our souls receive more inward light,
 To feel our weakness, and confess thy might.

III.

Let these pure notes ascend unto thy throne,
 Where Majesty doth sit with Mercy crown'd ;
 Where my redeemer lives, in whom alone
 The errors of my wandering life are drown'd !
 Where all the quire of Heaven resound the fame
 That none but thine, thine is the saving name.

IV.

Therefore, my soul, joy in the midst of pain,
 That Christ that conquer'd Hell, shall from above
 With greater triumph yet return again,
 And conquer his own justice with his love,
 Commanding earth and seas to render those
 Unto his bliss, for whom he paid his woes !

V.

Now have I done ! now are my joys at peace ;
 And now my joys are stronger than my grief !
 I feel those comforts, that shall never cease,
 Future in hopes, but present in relief !
 Thy words are true, thy promises are just ;
 And thou wilt know thy marked flock in dust !

The poetical talents indeed of Sir Walter, are the principal object of consideration to the compiler of this book. He was the author of a poem entitled, "Cynthia" in praise of the Queen, as appears by Spenser's Sonnet to him, annexed to the Fairy Queen.

But let me copy the account of the indefatigable Oldys. "Spenser," says he, "in his letter to Raleigh, mentions something of this

poem, where he says, “ In that Fairy Queen, I
 “ mean glory in my general intention; but in
 “ my particular, I conceive the most excellent
 “ and glorious person of our Sovereign the
 “ Queen, and her Kingdom, in Fairy-land.
 “ And yet in some places else I do otherwise
 “ shadow her. For considering she beareth two
 “ persons; the one, of a most royal Queen or
 “ empress; the other, of a most virtuous and
 “ beautiful Lady; this latter part in some
 “ places, I do express in Belphebe; fashioning
 “ her name according to your own excellent con-
 “ ceit of Cynthia; Phœbe and Cynthia being
 “ both names of Diana.’ This is all I remem-
 ber to have met with of that poem. But this
 year that Raleigh was in Ireland, there was a
 Book published by a learned and ingenious gen-
 tleman; in which others of Raleigh’s Poems,
 and perhaps that before mentioned, are quoted
 with great commendation;* as if these few

* “ This Treatise, now very scarce, is called *The Art of English Poesy*: contrived into three Books: the first of *Poets and Poesy*; the second of *proportion*; the third of *ornament*. London, 4to. 1589. I never saw but one of them, and this is in the curious Library of that worthy owner James West, esq; of the Middle Temple. There is a wooden print of the Queen before it; and though dedicated to the Lord Burghley, the Work is addressed directly to the Queen. Therefore that passage in the first Book, cap. 26, where the Author is so luxuriant upon the Epithalamies, or poetical manner of celebrating marriages; and that in the third Book, cap. 23, where he makes the Imperial Ambassador, a Bohemian born, so bluntly express in the French tongue, what a gallant horse woman the Empress was, will, among some others, be allowed very remarkable, in a Book so publickly

little pieces had before this time rendered him eminent, and advanced his name among the prime Wits or leading Poets of the age; not that we are sure they were now in common print, or vulgarly known to be his, for the said author speaking of the most considerable writers in English Poetry, says; “ In her Majesty’s time
 “ sprung up another company of court poets,
 “ who have writ excellently well, if their doings
 “ could be found out and made publick with
 “ the rest; of which number is Edward, Earl
 “ of Oxford, Thomas Lord Buckhurst, when
 “ young; Henry Lord Paget, Sir Philip Sidney, Sir Walter Raleigh, and many others;
 “ some of whom he further names.* Then proceeding to give his judgment in short characters of them; and having distinguished the Earl of Oxford for comedy, Buckhurst for

lickly and so particularly tendered to the perusal of our virgin Queen. But for the rest, it contains many pretty observations, examples, characters and fragments of poetry for those times, now no where else to be met with; which if some of our modern critics had read, they would have been better acquainted than they were with certain antiquities in the English meter, whereof they have erroneously spoken. The author was educated at Oxford; born about the year 1530, or not long after; and wrote several other Books, whereof he gives us the titles himself. So that if his name was Puttenham, one of the Queen’s Gentlemen Pensioners, as Anthony Wood thinks, he was entitled to a more distinct remembrance in his Book of Oxford Writers. That he was a Courtier, is visible; also had been a traveller, and seen the courts of foreign Princes; wherefore his illustrations, both historical and political, are drawn so familiarly from thence, that he may be called the Court Critic of that reign.”

* See the said Art of English Poesy, p. 49.

tragedy, Sir Philip Sidney and the other gentleman who wrote the late Shepherd's Calendar (meaning Spenser) for Eclogue and Pastoral, he adds; "for Ditty and amorous Ode, I find Sir Walter Raleigh's vein most lofty, insolent and passionate." But it is in the Chapter of Sententious, or Rhetorical Figures, that this critic illustrates his observations, by some examples out of Sir Walter Raleigh's Poems; which because rare to be met with, not prolix, nor violating the privileges of particular and personal narrative, I shall here rehearse; the rather, because these fragments may both give further light into the genius, as well as history perhaps of their author, and help the enquiries of such readers, as are curious in comparing the monuments of ancient and modern wit, to recover and revive the entire pieces from whence they are extracted. That critic therefore, where he is speaking of some elegant tautologies in poetry, and particularly the excellencies of the Anaphora, or figure of Report, as he translates it, gives us the following example written by Sir Walter Raleigh, whether in his Cynthia, I cannot yet tell; but "to his greatest mistress in most excellent verses," says that author.

In vain, my eyes, in vain you waste your tears;
 In vain my sighs, the smokes of my despair:
 In vain you search the earth and heav'ns above;
 In vain you seek, for fortune keeps my love.*

* Art of English Poetry, p. 49.

Further

Further speaking of the Epizeuxis, which he Englishes the Underlay or Cuckow-Spell, another sort of repetition, when in one verse we iterate one word without intermission, he brings as an example, that of Sir Walter Raleigh; very sweet says he,

With wisdom's eyes, had but blind fortune seen,
Then had my love, my love for ever been.*

And in another place to distinguish that form of repetition, called Ploche, or the Doubler, a speedy iteration of one word, but with some little intermission, he exemplifies the two closing verses of a most excellent ditty, as he calls it, written by Sir Walter Raleigh. These two closing verses confirm the genuineness of those which precede them in a transcript of this very ditty, I once saw in a nobleman's library, from the copy of a celebrated lady,† who probably

* Art of English Poesy, p. 167. † "Lady Isabella Thynne; the same who is so finely celebrated by Mr. Waller, though her surname is no where to be found in any of the printed editions I have seen of his Poems: but I have had an old MS. collection, in which one Poem is directed to the Lady Isabella Thynne, cutting trees in paper; which Poem is printed among Mr. Waller's, but her name left out. In the print also we have only a fragment; but my copy had it entire. For the Poem which follows it in Mr. Waller's printed collection, is a compliment to the same lady for restoring him this piece; because he desired to print it, though the last thought was torn off and lost; which to his regret he never could recollect; so was obliged to print it imperfectly, in his own apprehensions at least, though all the world besides have looked upon what is printed as a master piece, even of that great hand: and for our consolation it may be observed, if he had not lost this conclusion, we should have lost that fine Poem which was the consequence of it. The sentiment this MS. could hav,
restored

had it out of the family. 'Tis there entitled, "the Excuse written by Sir Walter Raleigh in his younger Years." And, because by the foregoing parts of this admired ditty the conclusion will be best understood, I shall here repeat the whole from the aforefaid transcript; not doubting but the modern readers will judge of it by its contemporary writings; or if by their own, after due confideration, how they may be judged of near a hundred and fifty years hence; but more especially, that the readers may fee with what artful fimlicity the author could reconcile himfelf to his paffion, whether real or feigned, when he found upon a ftrict examination, he had not been indirectly betrayed to it.

Calling to mind my eyes went long about,
To caufe my heart for to forfake my breaft;
All in a rage, I fought to pull them out;
As who had been fuch traitors to my reft;
What could they fay to win again my grace?
Forfooth, that they had feen my miftrefs face,

Another time, my heart I call'd to mind;
Thinking that he this woe on me had brought;
Because that he, to love, his force resign'd,
When of fuch wars my fancy never thought:
What cou'd he fay when I wou'd him have flain,
That he was here—and had forgone my chain,

reftored him, confifted, as I think, of fix lines, but that I cannot repeat them all, yet prefume upon the favor which is due to the fair fex, that it will not be thought an unwelcome digreffion here to prefferve what I can of them, and as well as I can, left they fhould be loft again, by not having an opportunity to remember them elfewhere."

A Poet, when he would describe his mind;
Is, as in language, fo in fame confin'd.
Your works are read, wherever there are men;
So far the fuffer goes beyond the pen."

As

At last, when I perceiv'd both eyes and heart
Excuse themselves, as guiltless of my ill ;
I found myself the cause of all my smart.
And told myself, that I myself would kill :
Yet when I saw myself to you was true ;
I lov'd myself, because myself lov'd you.

This Poem, I have been told, is printed under Sir Walter Raleigh's name, in a modern collection,* not much to be suspected of having had it from any ancient manuscript, therefore probably from some old copy in print, which I have not yet met with. There is one old collection I never saw, printed about the time we are now upon, with several of Sir Philip Sidney's Sonnets in it, and therefore I think under his name ;† which possibly may contain some also of Sir Walter Raleigh's. But in that modern collection there is also printed, not over correctly it seems, another Poem of his : this I have likewise seen in manuscript, where it is called the Silent Lover ; and heard several lines in it applauded, especially the beginning. But the part, which would be most agreeable in this place to an historical reader, is that from which he might fancy he could make some further guesses at the object of Raleigh's address ; tho'

* Entitled, Wit's Interpreter, 8vo. printed one edition of it, about 1671. † England's Helicon, 4to. without date, in which are several of the Sonnets, Ditties, Madrigals, pastoral Airs, and such like compositions, which were so much the mode among the noble and illustrious wits of those times.

after all, it may be no other than the common object of all poets : however, the lines are these.

But seeing that I sue to serve
 A Saint of such perfection,
 As all desire, and none deserve
 A place in her affection;
 I rather chuse to want relief
 Than venture the revealing;
 Where glory recommends the grief,
 Despair disdains the healing.

And a little further, very persuasively :

Silence in love betrays more woe
 Than words, tho' never so witty;
 A beggar that is dumb you know,
 May challenge double pity.*

In short, he has said such handsome things of Silence, that it were a pity any words, even in its commendation, but his own, should break it. But it will, perhaps, hereafter be thought, he could break it himself with as much success, as now he seems to have commanded the keeping it. All that I have seen of his juvenile compositions in this kind, is a Pastoral Sonnet, which old Mr. Isaac Walton reciting, tells us, was written by Sir Walter Raleigh in his younger years,† in answer to another, fa-

* By a most extraordinary Anachronism, these lines in the fashionable world have been attributed to the late Lord Chesterfield, and it is even suspected, he himself was willing to take the credit of them.—*Editor.*

† “ See Isaac Walton’s compleat Angler, 4th edition, 8vo. 1662, p. 76, &c. This Walton was twenty-five years of age at Raleigh’s death, and lived ninety years. Besides that book, for which he has been

mous also in those days, composed by Christopher Marlow ; but as both these Sonnets are involved in a collection, which the booksellers or publishers have called Shakespear's Poems, printed between twenty and thirty years after his death,* in which I think several pieces are known to have been written by other Poets ; the reader is left at liberty to judge, whether the authority of a writer, who subscribes his name thereto, one of Walton's noted sincerity, and advantages for intelligences by his acquaintance among the men of literature in those times, or that of any anonymous publication in the circumstances aforesaid, is to be preferred ; without urging the improbability, that Shakespear should quote a stanza from that ascribed to Marlow, afterwards in one of his own plays, if he had been the author of that Sonnet† himself.‡

been called the Father of Anglers, he wrote five lives of learned and religious men, excellently well, being either from a personal knowledge of them, or their intimate friends ; for which he deserves a more liberal acknowledgement than this place will admit."

* Poems by William Shakespear, &c. 8vo. 1640. † See Shakespear's *Merry Wives of Windsor*, ACT III. ‡ From Oldys's *Life of Raleigh* LIII—LVI.

J O H N L A N E.

“ John Lane, a fine old Queen Elizabeth’s
 “ gentleman, who was living within my re-
 “ membrance, and whose several Poems, had
 “ they had not had the ill fate to remain unpub-
 “ lish’d, when much better meriting than many,
 “ that are in print, might possibly have gained
 “ him a name not much inferior, if not equal
 “ to Drayton, and others of the next rank to
 “ Spencer; but they are all to be produc’t in
 “ manuscript, namely his Poetical Vision, his
 “ Alarm to the Poets, his twelve months, his
 “ Guy of Warwick, a Heroic Poem (at least
 “ as much as many others that are so entitled)
 “ and lastly his supplement to Chaucer’s Squire’s
 “ Tale.”

‘ In the Ashmolean Museum at Oxford, there
 is a completion of Chaucer’s Squire’s Tale, by
 John Lane, in manuscript. The title is as fol-
 lows, “ Chaucer’s Piller; beinge his master
 “ piece, called the Squire’s Tale; which hath
 “ been given for lost for almost theese three
 “ hundred yeares, but now found out, and
 “ brought

“ brought to light by John Lane, 1630.”*
 I conceived great expectations of him on reading Phillips’s account. But I was greatly disappointed, for Lane’s performance, upon perusal, proved to be not only an inartificial imitation of Chaucer’s manner, but a weak effort of invention. There is a more ancient manuscript copy of Lane’s Addition to the Squire’s Tale, in the Library of New College, at Oxford. It is however, no rare manuscript.†

NICOLAS BRETON.

“ Nicolas Breton, a writer of pastoral, sonnets, canzons and madrigals, in which kind of writing he keeps company with several other contemporary æmulators of Spencer and Sir Philip Sidney, in a published collection of selected odes of the chief pastoral sonneteers, &c. of that age.”

Of this poet very little is known. It is probable that he was of a Staffordshire family; and I am not without hopes that I have identified

* It is numbered in the Catalogue, and in the first leaf, 6937. On the back, 53 Quarto. Codd. Ashmol. † Warton’s Observation on Spenser, vol. i, p. 155, 56.

him with one of the persons recorded in the note below*.

He was a writer, says Percy, of some fame in the reign of Queen Elizabeth: he published an interlude, intitled “An Old Man’s Lesson, and a Young Man’s Love,” 4to. and many other little pieces in prose and verse, the titles of which may be seen in Winstanley, Ames’s Typography, and Osborne’s Harleian Catalogue, &c. He is mentioned with great respect by Meres in his second part of ‘Wit’s Commonwealth’, 1598, folio 283, and is alluded to

* In Shaw’s Staffordshire, under the history of Tamworth, vol. I. p. 422, are the following passages. “Erdswick speaking of this town, says, ‘In Staffordshire side there is a house of the Bretons, who have long had their seat there; for 9 Edward II. John Breton was Lord of Tamworth. He had issue William, who had issue John, who had issue John and William, since which time the race of them have continued unto this day.’”

John Breton, esq. was one of the members of parliament for this borough, 27th Elizabeth, and there is an old inscription noticed in the church farther on, for John Breton, son and heir of Richard Breton, of Tamworth, esq. who died May 11, 1507. And in an old visitation, are the following arms for John Buttayne, of Sirefoot in this parish, “B. a bend or between 6 mallets gules.” What more I find of this family, is the following inscription from Norton church.

‘Here lyeth the body of Nicholas Breton, esq. son of Captain J. Breton, of Tamworth, esq. co. Stafford. Hee also was Captain of a Foot Company in the Low Countries, under the command of the right Hon. Dudley, earl of Leiceſter. He married Ann, daughter of Sir Edward Leigh, of Rushall, in co. Stafford, a wife of rare virtue and piety. He had by her five son and four daughters, viz. Edward, Christopher, John, William and Howard, Frances, Lettice, &c. He departed from the troubles of this life to eternal happiness, June 22, 1624.

‘Nicholas

in Beaumont and Fletcher's *Scornful Lady*, act II; and again, in *Wit without Money*, act III, (see Whalley's *B. Johnson*, III. p. 103)*. "England's Helicon" 1600, is the collection in which some of his pieces are to be found.

In Farmer's catalogue were "Bretton's *Bowre of Delights*" 1597†. "Breton's *Melancholicke Humours*" 1600‡. "Breton's *Honour of Valour*" 1605§. "Breton's *Sir P. Sydney's Ourania*" 1655||.

The ballad of *Phillida and Corydon*, reprinted by Percy, is a delicious little poem; and if we are to judge from this specimen, his poetical powers, for surely he must have had the powers of a poet, were distinguished by a simplicity, at once easy and elegant.

"Nicolaus Breton, vir paucis comparandus, animam pie et placide creatori reddidit 4^o Junii 1658."

"Famam apud posteros reliquit diutissime duraturam. Quicquid mori potuit sub hoc marmore deposuit, lectissima ejus conjux, Elizabetha, Georgii Knight, viri apud Londinenses ampli et generosi, filia et heres unica, ipsa pulchræ et numerosæ sobolis mater marito charissimo sibi que, ut utriusque reliquiæ beatam resurrectionem hic una præstolentur."

* Percy's *Ballads*, III. p. 62. † No. 6395. ‡ No. 6393. § No. 6399. || No. 6400.

RICHARD BARNFIELD.

“ Richard Barnfield, one of the same rank
“ in poetry with Doctor Lodge, Robert Green,
“ Nicholas Breton, and other contemporaries
“ already mentioned in the foregoing treatise of
“ the moderns.”

BARNFIELD is one of those poets, whose memory has fallen into such obscurity, that I cannot recover a single memorial of his history, yet it seems he was well-known in his day; as appears by the following passage from Warton's *History of Poetry*.^{*} That critic speaking of Abraham Fraunce's translation of Virgil's *Alexis*, adds: “ It must be owned, that the selection of this particular eclogue from all the ten for an English version, is somewhat extraordinary. But in the reign of Queen Elizabeth, I could point out whole sets of sonnets written with this kind of attachment, for which, perhaps, it will be but an inadequate apology, that they are free from direct impurity of ex-

^{*} III. p. 405.

pression and open immodesty of sentiment. Such, at least, is our observance of external propriety, and so strong the principles of a general decorum, that a writer of the present age who was to print love-verses in this style, would be severely reproached, and universally proscribed. I will instance only in the ‘*Affectionate Shepherd*’ of RICHARD BARNFIELD, printed in 1595. Here, through the course of twenty sonnets, not inelegant, and which were exceedingly popular, the poet bewails his unsuccessful love for a beautiful youth, by the name of Ganymede, in a strain of the most tender passion, yet with professions of the chastest affection. Many descriptions and incidents which have a like complexion, may be found in the futile novels of Lodge and Lilly.”

Another edition of “the *Affectionate Shepherd*” appeared in 1596, Lond. for H. Lownes, 16mo. together with his “*Cynthia*” and “*Legend of Cassandra*.” In the preface of this second edition he apologises for his sonnets “I will unshadow my conceit: being nothing else but an imitation of Virgil in the second eclogue of Alexis.” But I find (adds War-ton) “*Cynthia* with certeyne Sonnettes and the “*Legend of Cassandra*” entered to H. Lownes, Jan. 18, 1594.*

* In Farmer’s Catalogue, No. 6391, was “Richard Barnfield’s” (qu. *Barnfield*’s?) “*Encomion of Lady Pecunia*,” 1598.

H U G H H O L L A N D.

“ Hugh Holland, a poetical writer, thought
 “ worthy by some to be mentioned with Spen-
 “ cer, Sidney and other, the chief of English
 “ poets; with whom, nevertheless he must
 “ needs be confessed inferior, both in poetic
 “ fame and merit.”

HUGH HOLLAND, son of Robert Holland (by his wife, the daughter of one Pain, of Denbigh) son of Lewis Holland, son of Llewellyn, son of Griffith Holland, of Vaerdee, by Gwervilla his wife, daughter of Howell ap Madock, ap Jem, ap Eynion; was born at Denbigh, bred in Westminster school, while Camden taught there, and elected to Trinity college, Cambridge, 1589, of which he was afterwards fellow. Thence he travelled into Italy, and at Rome was guilty of several indiscretions, by the freedom of his conversations. He next went to Jerusalem, to pay his devotions at the Holy Sepulchre, and in his return touched at Constantinople, where he received a reprimand from the English ambassador, for
 the

the former freedom of his tongue. At his return to England, he retired to Oxford, and spent some years there for the sake of the public library. He died in Westminster, in 1633, and was buried in the Abbey. Wood says, he was “in animo catholicus;” and in an epitaph which that writer had seen, he was styled “*miserrimus peccator, musarum & amicitiarum cultor sanctissimus.*”*

His works are I. Verses in Description of the chief Cities of Europe. II. Chronicle of Queen Elizabeth’s reign. III. Life of William Camden, Clar.—All MSS.

IV. A Cypress Garland† for the sacred Forehead of the late Sovereign King James, Lond. 1625, a poem; and “other things,” says Wood, “which I have not seen.”‡

Having now given an account of all the poets mentioned by Phillips, who come properly within the reign of Queen Elizabeth, though perhaps some of those who flourished principally in the time of King James, may have published their earliest productions in this

* Wood mentions “an Hugh Holland, A.B. at Oxford, 1570, and another Hugh, an esquire’s son of Deubighshire, matriculated at Baliol college, Oxford, 1582, aged 24. *Ath.* i. 583. † In Farmer’s Catalogue, No. 7061. ‡ Wood’s *Ath.* i. p. 583.

period, I have only to add to the present volume, a few articles which Phillips has omitted.

JOSEPH HALL, afterwards Bishop of Exeter, was born 11 July, 1574, in Bristow Park, within the parish of Ashby-de-la-Zouch, in Leicestershire, his father being an officer under Henry, Earl of Huntingdon. He was educated at Emanuel college, Cambridge, and at the age of 23, published in 1597 "*Virgidemiarum; satires in six books.*" The three first are called toothless satires, poetical, academical, moral: the three last, biting satires. They were re-printed at Oxford, 8vo. 1752. He calls himself in the prologue, the first satyrift in the English language:

I first adventure, follow me who list,
And be the second English satyrift."

Gray, the poet, in a letter to his friend Dr. Wharton, of Durham, dated 19 December, 1752, says, "Bishop Hall's Satires, called *Virgidemiarum*, are lately re-published. They are full of spirit and poetry, as much of the first as Dr. Donne, and far more of the latter; they were written at the University, when he was about twenty-three years old, and in Queen Elizabeth's reign."*

After six or seven years stay in college, he was presented by sir Robert Drury, to the rec-

* Letters in Mason's Life of Gray, p. 224.

tory of Halstead, in Suffolk, and married a wife, with whom he lived happily 49 years. In 1605, he accompanied sir Edmund Bacon to the Spa, and after his return was presented by Edward, Lord Denny, to the donative of Waltham Cross, in Essex. Having been made chaplain, he in 1612 took the degree of D. D. In 1616 he was made dean of Worcester; in 1618 he was sent to the Synod of Dort; in 1624 he refused the Bishopric of Gloucester, and in 1627 accepted that of Exeter. Though he was reckoned a favourer of puritanism, yet he wrote in the beginning of the troubles with great strength in defence of episcopacy. In November 1641, he was translated to the see of Norwich; and on December 30, was committed by the violence of the prevalent party to the Tower; from whence he was not released till June 1642; and withdrew to Norwich, where he lived in tolerable quiet till April 1643; on which occasion, the order for sequestering notorious delinquents being passed, he was cruelly plundered, and suffered the greatest inconveniences, of which he has given an account in his piece, entitled "Hard Measure." In 1647 he retired to a little estate, which he rented at Heigham, near Norwich; and in this retirement he ended his life, 8 September, 1656, æt. 82.

He is universally allowed to have been a man

of great wit and learning, and of as great meekness, modesty, and piety. His works, besides the "Satires" make in all five volumes in folio and quarto, "and are filled" says Bayle "with fine thoughts, excellent morality, and a great deal of piety."

His "Contemplations" have been several times re-published, and there was an edition of them not long since published in Scotland in 8vo.*

FERDINANDO STANLEY, EARL of DERBY, has been introduced into the last edition of the "Catalogue of Royal and Noble Authors" in consequence of a poem written by him, which has been within these few years rescued from oblivion, by the Antiquarian Repertory. The history of this illustrious nobleman, whose mother Lady Eleanor Clifford, was a granddaughter and co-heir to Charles Brandon, Duke of Suffolk, and Mary, the youngest daughter of Henry VII. (widow of Louis XII of France)—his accomplishments, his spirit, and his early death by the cruel operation of poison, in consequence of his refusal to be the instrument of the Jesuits in attempting the crown, are told in so many books, that I shall not enlarge upon them here. In Lodge's "Illustrations of Bri-

* There is an unaccountable asperity in the article of this poet, in Cibber's Lives.

with History" there is preserved a most curious letter of this Earl to Lord Essex, dated 19 December, 1593; "it abounds," says the learned editor, "with good sense, high spirit, and sweetness of temper: an untimely death undoubtedly defrauded him of a conspicuous situation in the history of his country."* He died 16 April 1594, leaving three daughters his co-heirs, viz. 1. Lady Ann, married to Grey Bridges, Lord Chandos; 2. Lady Frances, wife of John Egerton, Earl of Bridgewater, and 3. Lady Elizabeth, married to Henry Hastings, Earl of Huntingdon.

But since this nobleman has been introduced into a list of English poets, it would be injustice perhaps to refuse a place to his rival, to whom the above-mentioned spirited letter was addressed.

ROBERT DEVEREUX, EARL OF ESSEX, may claim to be recorded here, because Coxeter had seen one of Ovid's Epistles translated by him: "This" adds Warton, "I have never seen; and if it could be recovered, I trust it would be only valued as a curiosity. A few of his sonnets are in the Ashmolean Museum, which have no marks of poetic genius. He is a vigorous, and elegant writer of prose. But if Essex was no poet, few noblemen of his age were more courted by poets. From Spencer to the lowest

* Lodge, III. p. 34.

rhymer,

rhymers, he was the subject of numerous sonnets, or popular ballads. I will not except Sydney. I could produce evidence to prove, that he scarce ever went out of England, or even left London, on the most frivolous enterprize, without a pastoral in his praise, or a panegyric in metre, which were sold and sung in the streets. Having interested himself in the fashionable poetry of the times, he was placed high in the ideal Arcadia now just established : and among other instances which might be brought ; on his return from Portugal in 1589, he was complimented with a poem, called “ An Egloge gratulatorie, entituled to the right honorable “ and renowned Shepherd of Albion’s Arcadie, “ Robert, Earl of Essex, and for his returne “ lately into England.”* This is a light, in which Lord Essex is seldom viewed. I know not if the Queen’s fatal partiality, or his own inherent attraction, his love of literature, his heroism, integrity and generosity ; qualities which abundantly overbalance his presumption, his vanity, and impetuosity, had the greatest share in dictating these praises. If adulation were any where justifiable, it must be when paid to the man who endeavoured to save Spenser from starving in the streets of Dublin, and who buried him in Westminster Abbey, with be-

* Licenced to R. Jones, August 1, 1589.

coming solemnity. Spenser was persecuted by Burleigh, because he was patronized by Essex. I need not remind the reader that these beautiful passages are from the pen of Mr. Thomas Warton.*

HENRY, LORD PAGET is recorded as a poet, in the following passage of "Puttenham's Art of Poesy, 1589." "In her majesty's time sprung up another company of courtly poets, who have writ excellently well, if their doings could be found out, and made public with the rest; of which number, is Edward Earl of Oxford, Thomas Lord Buckhurst when young, Henry Lord Paget, sir Philip Sydney, sir Walter Raleigh, and many others." If the christian name of this Lord Paget be accurate, he must have been the second peer of the family, who died as early as 28 December, 1569, when he must have been a young man. His brother Thomas, the third peer, died in 1589, and Camden observes, "his death proved a sad and universal loss to the common-wealth of learning." Notwithstanding therefore the name of "Henry" it seems most probable, that Lord Thomas was the poet.

WILLIAM WYRLEY, son of Augustin Wyrley, of Netherfeile in Leicestershire, (by Mary his wife, daughter of Walter Charnells) son of

* Hist. E. Poet. III. p. 421, 422.

William Wyrley, of Handsworth in Staffordshire, descended from an ancient family, was sometime entertained by Sampson Erdswicke, of Sandon, the historian of Staffordshire, during which period he published a book, entitled "The true use of Armory, shewed by history, and plainly proved by example, the necessities thereof also discovered: with the maner of differings in ancient time, the lawfulness of honorable funerals and monuments: with other matters of antiquitie, incident to the advauncing of banners, ensignes, and marks of noblenesse and chevalrie, by William Wyrley. Imprinted at London, by J. Jackson, for Gabriell Cawood, 1592, 4to." To this very sensible and learned treatise, which fills only 28 pages,* are added two poems, of the nature of those historical legends, of which the example had been given in the "Mirror for Magistrates." The first is entitled, "Lord Chandos. The glorious life and honorable death of sir John Chandos, Lord of Saint Salviour, le Vicount, great Seneschall of Poyctou, high constable of Aquitaine, Knight of the honorable order of the Garter, elected by the first founder King Edward the Third, at his institution thereof." It begins at p. 29, and ends at p. 108.

* The treatise was re-published with some additions by Dugdale, under the title of "The ancient usage of bearing arms."

The second poem is entitled “ Capitall de Buz. The honorable life and languishing death of sir John de Gralhy, Capitall de Buz, one of the Knights elected by the first founder of the Garter, into that noble order, and sometime one of the principall Governors of Guyen, ancestor to the French King that now is.” This poem continues to p. 159, where the volume ends.

These compositions are dull creeping historical narratives, that never seem to rise to the spirit or harmony of poetry; and I will confess, that I never could exert the patience to wade entirely through them.

There is a doubt whether they were not really the work of Erdſwicke, rather than of Wyrley: but there seems no reasonable ground for this. The poems are not worth contending for; the heraldrical treatise indeed is highly valuable: but there appears no cause to suppose Wyrley unequal to it. He was unquestionably a very ingenious antiquary. He was constituted Rouge-Croix Herald in 1604, and died 1617.*

* Wood's Ath. 2. p. 423, 429.

QUEEN ELIZABETH.

But while I record the names of those who brightened the reign of Queen Elizabeth with their poetical talents, I ought not to close the account of that splendid period, without noticing the powers for poetry which that illustrious heroine herself discovered.

In Percy's *Ballads*, II, p. 127, are printed her "Verses, while prisoner at Woodstock, writ with charcoal on a shutter," 1555. They were preserved by Hentzner, in his travels. In Headley's *select Beauties of Antient Poetry*, II, p. 85, and in the "*Specimens of the early English poets*," printed for Edwards, 1790, 8vo. at p. 66, are "Verses by Queen Elizabeth, upon Mount Zeur's departure," beginning

I grieve, and dare not shewe my discontent," &c.

The following ditty on the factions raised by the Queen of Scots, while prisoner in England, and printed* not long after, if not before, the

* They were, if I recollect, printed in Pattenham's *Art of Poetry*. They were re-printed in the *Topographer*, II. p. 176, from Harl. MSS. No. 6933.

beheading that unfortunate Queen, were *also*
composed by Elizabeth.

The doubt of future foes exiles my present joy,
And Wit me learns to shun such snares, as threaten my annoy;
For Falshood now doth flow, and subject Faith doth ebb,
Which would not be, if Reason rul'd, or Wisdom weav'd the web.
But clouds of joys untried do cloak aspiring minds,
Which turn to rain of late repent by course of changed winds.
The top of Hope suppos'd, the root of Rule will be,
And fruitless all their grafted guiles; as shortly ye shall see.
Then dazzled eyes with pride, which great Ambition blinds
Shall be unseal'd by worthy wights, whose falsehood Foresight finds.
The daughter of Debate, that eke discord doth sow,
Shall reap no gain where former Rule, hath taught peace still to grow.
No foreign banish'd wight shall anchor in this port;
Our realm it brooks no stranger's force, let them elsewhere resort.
Our rusty sword with rest shall first his edge employ,
To poll their tops that seek such change, and gape for lawless joy.

I cannot close this period so well, as in the words of that learned critic, at once elegant and profound, to whom I have so continually expressed my obligations, but who is far above any praise, which my feeble pen can bestow; a critic, whose information, both extensive and minute, a poet, whose genuine powers of fancy, both splendid and vigorous, the more I study, the more I admire.

“General knowledge,” says Warton,* speaking of the reign of Elizabeth, “was now encreasing with a wide diffusion, and a hasty ra-

* Hist. E. P. III. p. 501, the close.

pidity. Books began to be multiplied, and a variety of the most useful and rational topics, had been discussed in our own language. But science had not made too great advances. On the whole, we were now at that period, propitious to the operations of original and true poetry, when the coyness of fancy was not always proof against the approaches of reason, when genius was rather directed than governed by judgment, and when taste and learning had so far only disciplined imagination, as to suffer its excesses to pass without censure or controul, for the sake of the beauty to which they were allied."

END OF THE FIRST VOLUME.

THEATRUM POETARUM.

C O N T E N T S

OF THIS

VOLUME.

N. B. The Names printed in Italics, are additions to Phillips.

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2. <i>Robert de Brunne</i> -	3 -	Edw. I. 1303
3. <i>Adam Davy</i> - - -	ib. -	Edw. II. 1312
4. <i>Richard Hampole</i> -	ib. -	Edw. III. 1349
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11. Thomas Occleve - -	ib. -	Hen. VI. 1422
12. John Lydgate - - -	21 -	Hen. VI. 1430
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Z		14. <i>Thomas</i> :

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15. <i>John Harding</i> - -	27 -	Edw. IV. 1470
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32. <i>Laurence Wade</i> - -	ib. -	Hen. VII.
33. <i>Alexander Barclay</i> -	ib. -	Hen. VIII. 1514
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* It has struck me that this strange name is *Peely*, read backwards.

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